

EIGHTEENTH CENTURY SÈVRES BISCUIT SCULPTURE

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Translated from French by John Whitehead

To come to a better understanding of the sculpture produced at the Sèvres porcelain factory in the eighteenth century it may be useful to try to situate it in its economic and commercial context, something that none of the authors who have worked on this subject have done until now. Sales between 1772 and 1779 (when M. F. Parent was director) have been left out of this study, because we know that all the documents purporting to deal with this period were cobbled up together later and are therefore not reliable.

One can get a notion, albeit an incomplete one, of the relative importance of sculpture by comparing its sales figures with the total¹. These are never more than 18%. In fact, the impact of sculpture is negligible until at least 1757 and the arrival of Falconet (2.4 to 4%). With new models widening potential buyers' choice, this figure rises to 14–15%, with a maximum of 18% in 1770. Although sculpture never played a major role in the factory's turnover, it was nevertheless considered a vital part of its image. In all the correspondence concerning the *privilege*, sculpture is described insistently as one of the factory's exclusive domains. Needless to say, this exclusivity was no more respected than any of the others.

It would be interesting to know whether this production was profitable. Bertin, the secretary of state responsible for the factory, wrote the following note to Régnier, the director²:

"I have just checked the accounts and found that the sculptors alone and their work are costing 20,000 to 25,000 *livres* a year, and that the income is only 27,000 to 28,000 *livres* out of which the factory has to pay the expenses of the kiln, the saggars, the modelling, the firing etc., the expenses of the two chief sculptors (Boizot and Le Riche), who alone cost 8,000 to 9,000 *livres*, so that the factory must be making a loss of at least a half of its expenses. This cannot go on and the only solution I can see is that sculpture should be sold and accounted for by the sculptors and their chiefs, with the factory deducting one third for the cost of the modellers, the firing, the



Figure 1. Figure of Janot, plaster model. MNS Archives.

saggars etc; this would be an appropriate profit level for the factory as provider; if this is not acceptable, then it would be simpler to agree prices with other factories to produce our sculpture, so that the factory would not have to make any, or just a little, and would make an honest profit; they would be made just as well in one of two or three factories, as our



Figure 2. Seated figure of Venus holding a shell with a child playing, plaster model. MNS, Archives.

workers could go there if necessary, at the other factory's pay levels, and supervised by our own inspectors; this would be cheaper and more practical for Mr. Boizot, who would not have to go outside Paris."

This letter should be treated with extreme caution. The figures quoted by Bertin don't seem plausible because in 1779, the year the letter was probably written, sculpture sales figures reached the record sum of 67,351 livres, which includes the 19,044 livres for the *surtout de table* accompanying the service delivered to the Empress Catherine of Russia. As for the sum indicated for the two "chief sculptors", one wonders where Bertin found it because Boizot's salary had been fixed at 2,400 livres³ (in 1779, Parent was in prison, and there were no models paid extra) and Le Riche, who was still on piecework, can hardly have earned more than Boizot⁴.

One way to evaluate the profitability of this activity would be to calculate precisely the cost of production in a given year, but as noted by Bertin, this is unfortunately impossible. Specialised modellers, if they existed, were not accounted for separately; furthermore it seems difficult to evaluate the cost of the paste, the space occupied in the kilns, the wood

etc, or even depreciation which is never taken into consideration in the factory's accounts. The only document available is a calculation by Régnier of the cost price of the figures in the *Grands Hommes* series⁵. It appears from this that the above-mentioned expenses only form a tiny part of these costs. Taking *Turenne* and *La Fontaine* as examples, Régnier allows 60 livres for the "repareur", 3 livres for the paste, 9 for the kiln, 3 for the polishing, and adds 50 livres for the model, which he estimates has already been two-thirds reimbursed by sales thus far, and 10 livres for the moulds (to which the same comment applies). Which means that the total cost of the plaster model is set at 150 livres, and that of the moulds at 30 livres, and does not include the terracotta model paid 1,000 livres to the original artist. In June 1785, the date of this note, only three series of the *Grands Hommes* had been sold. This would indicate that Régnier spread the cost of the models and the moulds over about ten examples.

All we can do is compare the sums paid to the sculptors, that is the "repareurs" in charge of sculpture, and to the head artist in charge of this depart-

ment, with sales of sculpture for that year. In 1765, for example, these expenses totalled 22,857 *livres* for a sales total of 37,646 *livres*; in 1775 these figures are 35,949 *livres* for sales of 51,144 *livres* and in 1785 of 24,424 *livres* - 29,424 if one adds the five models of *Grands Hommes* paid for in that year* - for sales of 47,293 *livres*. Profits may have been small but at least they are there.

Further problems are posed by the setting and evolution of sales prices. Régnier's note cited above is the only surviving document which gives us any idea of the manner by which the cost and sales prices of sculpture were calculated. Other clues lead us to believe that the appearance of pieces were an important factor in the determination of price, probably more than the work involved. In a surviving register of about 1777, which states the prices paid to sculptors (divided into two classes since 1764) and sales prices, it can be clearly seen that for groups at the same sales price of 360 *livres*, 150 *livres* are paid to a sculptor of the first class, and only 125 to one of the second class for the central group of the *Don Quichotte surtout*, these figures going down to 132 and 98 *livres* for the group of the *Triomphe de Bacchus*, to 96 and 80 for the group of the *Education de l'Amour*, and even 80 and 68 for the centre group of the *Conversation Espagnole surtout*⁷. We could cite further examples which show how variable the profit could be.

An examination of prices between 1752 and 1792 shows that sculpture was included in the three price reductions: in 1760, when Louis XV became sole proprietor of the factory, in 1774, on the accession of Louis XVI, and in 1787, when the Paris factories posed serious competition problems. But there were other variations which are not easily explicable given the absence of detail in the registers. For example, damage is not always noted⁸. Also there seems to have been some hesitation concerning some sales prices: the *Conversation Espagnole surtout* was first sold at Versailles in December 1772 and again to Madame du Barry in June 1773⁹ for 432 *livres* for the central group, 192 *livres* each for the two side groups and 72 *livres* each for the single figures. Yet as early as December 1773, therefore before the 1774 change, the minister of foreign affairs was already paying the new prices of 360, 144 and 48 *livres* for these same pieces to go with the *Enfants et Corbeilles* service sent to the queen of Naples¹⁰. For a further example away from the aberrations of the Parent era, it can be noted that the first examples of the groups of *L'Oracle* and *La Bergère des Alpes* were sold for 72 *livres* in October 1766, but only for 60 from the time of the sales at the end of that year at Versailles¹¹. Certain prices seem to be regularly ahead of price changes, the most obvious example being the *Grands*

Hommes, reduced first from 480 to 360 *livres*, then to 240 despite d'Angiviller's reluctance¹²; but large groups such as *La Rosière* and *La Fête des Bonnes Gens* went down from 600 *livres* at the time of their creation in 1776 to 480 in 1778¹³, and the figures of *Jauot* and *Jeanette*, first set at 72 *livres*, go down to 36 officially in 1787, although they had been selling at that price as early as 1780¹⁴. Conversely, *L'Amitié au Coeur*, reduced from 84 to 60 *livres* in 1787, was still being sold for 72 *livres* after this date¹⁵. Some sculpture was even sold at different prices in the same year; this may be accounted for by various secondary changeable factors such as socles or vases¹⁶. Finally we know from surviving examples that there can be variants, either consecutive, as in the case of the *Vénus à la Coquille*¹⁷, or parallel, such as the side groups of the *Triomphe de Bacchus*¹⁸. Dual prices can create confusion about dates: *Lampes Antiques* are mentioned in December 1776 at 120 *livres*¹⁹, then in December 1781 "two figures, *Le Philosophe* and matching pair" at 96 *livres*, but figures on *Lampes Antiques* are first sold in 1783, at prices of 96 *livres*²⁰ on white bases and 120 *livres* on *bleu céleste* bases in the same month²¹. As the figures of *L'Etude* and *Le Philosophe* are the only ones known that have bases shaped in the form of antique lamps, their design must date from 1776.

Once sculptures were produced and their sale price fixed, they had to be sold. The first master stroke of the young Vincennes-Sèvres porcelain factory was the invention of biscuit, a revolutionary innovation in the ceramic world²². Its development may well have been linked to the evolution of the taste for terracottas as works of art in their own right²³. A deliberate step by step program lead first to the production of models and moulds for objects already part of the glazed repertoire. Pierre Blondeau was paid for the models of eight *Enfants Boucher* of which the first examples were delivered to J. D. de Courteille on 21 November 1752²⁴. The identity of the modeller of the two Boucher groups, *Le Flûteur* and *Les Mangeurs de Raisin*, of which the first examples specified as biscuit were sold in December 1753²⁵, remains a mystery, as does the role played by the sculptor Van der Voorst (known at Vincennes as Vandrevolle) in the adaptation of the group known today as *Le Jaloux*, of which the first biscuit example was sold in May 1756²⁶. The factory then decided not to sell examples of the new models for biscuit designed in 1754 and 1755 by J. B. Defernex and C. L. Suzanne²⁷ so as to keep them for the *surtout* which accompanied the last delivery of Louis XV's *bleu céleste* service in December 1755. These were only offered for sale to the public in January 1756 under the title of *Enfants du Service du Roi*. This commercial policy was not repeated for the *surtout* for the



Figure 3. *The Grape Eaters*, plaster model. MNS, Archives.

banquet for the wedding of the future Louis XVI to Marie-Antoinette in 1770²⁸, since we can see several of the elements of this already for sale in 1769²⁹. Not all models were first revealed at the end of year sales at Versailles, although that was generally the case: the first examples of the (*Vénus*) *Pélerine* were sold to the Queen, to Madame and to the Comtesse d'Artois on 15 August 1779³⁰.

It is difficult to know whether it was the introduction of hard-paste at Sèvres or the serious threat posed by competition from the private factories which lead to a diversification exemplified by the

trials of gilt or polychrome pieces, the appearance of very large figures and expensive groups, and novelties such as cameos and bas reliefs in blue and white paste or biscuit flowers.

Hard-paste porcelain was quickly adopted for sculpture. As early as 19 October 1772, Parent wrote to Bertin: "...a group of Falconet's *Pygmalion* has come out of the hard-paste kiln in a state of perfection never seen before with the old porcelain. Workers from all over the factory are coming in to admire it..."³¹. It may have been to test the possibilities offered by this new material that the factory produced a small number of coloured examples of existing³² or new³³ models. A small number of gilt pieces are also found; the fact that it was made of



Figure 4. *Léda*, plaster model. MNS, Archives.

hard-paste and gilded is specifically stated about a piece bought by Louis XVI: *groupe des Fontaines surmonté de l'Amour Bouchardon en porcelaine dure dorée sur biscuit*³⁴. Apart from two *Divinités*, a *Castor et Pollux* group and figures of *Paris* and a *Baigneuse*³⁵, gilding is only found on a few *Enfants Bougeoirs*, which are covered all over with gilding³⁶.

A more lasting consequence of the development of hard-paste was the production of large scale pieces, described as 30 *pouces* in height in 1787, or about 80 centimetres. *Pygmalion* and *Prométhée* seem to have been the only groups made on this scale³⁷, but single figures are quite numerous³⁸. In 1781, de Mauroy, the accountant, wrote to J. de Montucla, who was responsible for the Sèvres factory in the

offices of the Comte d'Angiviller, that these *première grandeur* figures "are sold currently to be placed in *cabinets* or in galleries"³⁹. The paste used for these was a reinforced one developed by the *tourneur* P. E. Tristant (op. 1758-1787) for the monumental vases which d'Angiviller wanted to use to prove the superiority of Sèvres⁴⁰. No doubt it was with this same intention that the factory regularly produced elaborate groups which were sold for 600 *livres*, a huge price for sculpture.

Since many of the factory's buyers were dependent on the Royal Treasury which was under increasing financial pressure, Sèvres had to both try to maintain its traditional clientele with new models (with d'Angiviller reserving the right to choose "the most interesting, novel and best suited to succeed..."⁴¹) and at the same time to tempt new less

wealthy clients with cheaper pieces. It is probably with this intention in mind that the factory developed its production of medallion portraits, in keeping with the current fashion for the human figure and its representation in various forms, in particular reliefs of small size⁴². The first medallions, of Louis XV and Henri IV, were sold in December 1766⁴³. They were circular with portraits of various sizes for various purposes, such as for mounting on rings⁴⁴. The accession of Louis XVI and Marie-Antoinette created a demand for portraits, and new variants included a medallion inset into a decorated plaque with an inscription⁴⁵, or even both portraits in the same plaque⁴⁶. Gradually more portraits were produced, although in most cases the documents are vague about them.

One of the early medallions of Marie-Antoinette marked a new departure. The portrait is inset in a pale blue plaque and surrounded by naturalistically modelled white biscuit flowers⁴⁷. These were the speciality of J. Humbert (op. 1772-1803), who was paid for *tableaux fond aqathie et guirlande bas relief* as early as 1774⁴⁸, but also for bouquets of biscuit flowers either in vases or as plants⁴⁹.

This same medallion on a coloured ground poses the problem of whether it was Sèvres or Wedgwood⁵⁰ which first produced white paste reliefs on a fine layer of coloured paste. According to A. d'Albis, the earliest coloured paste trials took place as early as 1771, although production of white relief cameos on a blue paste ground only started at the end of 1781⁵¹. Using this method, the factory was able to produce ambitious bas-reliefs pictures, often inspired by ancient cameos⁵²; some were used as furniture plaques while curved ones appear on vases⁵³.

As shown by the *Grands Hommes*, the calculation of expenses for each model has changed a great deal and it is now difficult to judge which were sold in sufficient numbers to recoup the cost of models and moulds. In addition, Sèvres porcelain sculpture seems to have enjoyed a wildly varying and seemingly illogical commercial success rate. There is no logic to the fact that 59 examples of the *Janot* figure were sold – compared to 10 of *Jeannette*, 11 of *Jérôme Pointu* and 14 of *Eustache Pointu* – all of these showing actors in fashionable plays and all sold at the same price. Further examples could be cited. Apart from the unpredictability of fashion, it is certain that our view of Sèvres sculpture in the eighteenth century has been affected by the taste of nineteenth and twentieth century historians. One of the first eighteenth century *surtouts* to be revived, as early as 1847, was that of the three hunting groups, the *Chasse au Cerf*, *Chasse au Loup* and *Chasse au Sanglier*, considered among the factory's most successful; but

these three groups were sold only once together in the eighteenth century, to Louis XVI in 1776⁵⁴. As far as their matching figures are concerned, they are only named in the 1787 price list. Of course they may have been sold without being specifically named. Similarly, we now consider the three groups of *La Toilette*, *Le Déjeuner* and *La Nourrice*, which are linked both stylistically and in subject matter⁵⁵, to have together formed a *surtout*. But they were only sold together twice, and never with a dinner service. Furthermore, it is difficult to understand why the factory sold 168 examples of *Le Déjeuner* and *La Nourrice*, often together, but only 23 of *La Toilette*.

Most striking of all, the *Léda* group which today seems to epitomise the eighteenth century, with its adaptation by Falconet of a suggestive Boucher model, only appears in the sales registers 10 times between 1764 and 1796, apart from the two sold at auction in 1826.

In conclusion, all of the above uncertainties should lead us to approach this important and complex subject with no preconceived ideas and the utmost caution.

This study has been based on material collated from the factory sales registers and other available documents. These notes may be examined at the Sèvres factory archives.

I am very grateful to John Whitehead for this elegant translation.

NOTES

1. Glazed Vincennes pieces, medallions and bas-reliefs have been included in the sculpture sales figures. However, a number of equivocal cases remain, such as small vases and their bases; these have been included where they form part of a *surtout*, even when they are not specifically described as biscuit; where they are sold on their own, they have been included only where they are specifically described as biscuit.
2. This document is undated, but must date from between Parent going to prison in December 1778 and Bertin's resignation in May 1780. Manufacture de Sèvres, Archives (referred to hereafter as MNS, Arch.), carton Y 18.
3. The supply of models was normally part of the job of the chief artist responsible for sculpture, in addition to his role in supervising their manufacture. But in a document called "Résultat de l'examen et vérification du compte de caisse rendu pour l'année 1775" (MNS, Arch., carton H 1), it can be seen that Parent paid without accompanying documentation 8,621 livres to Boizot on top of his salary, 1,529 livres to the sculptor F. N. Perrotin and 735 livres "for various models".
4. It may be as a result of Bertin's note that Régnier decided to pay the sculptors a fixed monthly salary instead of paying them for piecework. Archives Nationales, Paris (referred to hereafter as Arch. nat.) carton O/1/2061,

- document 186, note by Régnier dated 22 April 1785. Le Riche's salary was fixed at 2,400 *livres* a year, the same as Boizot's.
5. *Ibidem*, document 316, Régnier to d'Angiviller, 8 June 1785.
 6. MNS, Arch., carton F 27 (expenses for 1785), models paid for *Racine* to Boizot, *La Fontaine* to Julien, *Catinat* to Dejoux, *Le Grand Condé* to Roland and *Duquesne* to Monot. It is impossible to be precise about the sales of each since they are often simply described as *Grands Hommes* in the sales registers.
 7. *Ibidem*, carton Y 18 (circa 1777).
 8. Defective pieces are not distinguished in inventories before January 1774 (*Ibidem*, carton I 8). When *rebut* begins to be mentioned separately, it may be a large category: in the 20 January 1778 inventory (*Ibidem*), there are 8 Amour Falconet figures in good condition at 72 *livres*, 34 defective ("rebut") at 48 *livres*, and 42 very defective ("mauvais rebut") at 36 *livres*.
 9. *Ibidem*, register Vy 5, folios 41 and 135 verso.
 10. *Ibidem*, same register, folio 123. The 1787 price list (*Ibidem*, register Y 19) proposed reducing these prices to 288, 132 and 42 *livres* respectively.
 11. *Ibidem*, register Vy 4, folios 85 verso and 90; this price went down to 48 *livres* in 1774 and the piece was no more sold after 1780.
 12. The first series of twelve figures of the *Hommes Illustres* was sold to Louis XVI at Versailles for 600 *livres* each, including *beau bleu* bases (*Ibidem*, register Vy 9, folio 78 verso). In February 1784, the Comte d'Orsay bought figures of *Turenne* and *Sully* without bases for 480 *livres* (*Ibidem*, same register, folio 86 verso). On 17 January 1785, M. Poulet bought a *Turenne* for 360 *livres* (*Ibidem*, same register, folio 183 verso), while the Duc de Bouillon paid 480 *livres* on 3 November 1785 for the same figure with a base (*Ibidem*, same register, folio 255). Finally M. Le Normand d'Étiolles was the first to purchase a *Racine* without a base for the final price of 240 *livres*, on 10 February 1786 (*Ibidem*, register Vy 10, folio 25 verso). For Régnier's request to lower the prices, see the document cited in note 5: "... I often hear people say we'll buy them when they only cost 10 *louis* ...". For d'Angiviller's hesitation see MNS, Arch., carton H 3, letter of June 1785: "... I would be happy with this reduction if I was not concerned that it might cause comment about the factory's profit levels ...".
 13. MNS, Arch., register Vy 6, folio 123 verso, cash sales at Versailles, 24 December 1776 "1 groupe du Vicillard" 600 *livres*. From the 20 January 1778 inventory, the two groups are priced at 480 *livres* (*Ibidem*, carton I 8).
 14. *Ibidem*, register Vy 7, folio 178, first example of *Janot* delivered to the King in December 1779 at 72 *livres*; *Ibidem*, same register, folio 261 verso, example at 36 *livres* sold to the dealer Dupuis in the first half of 1780.
 15. This is the model designed by Falconet in 1764. First sale, cash at Versailles, end of 1785, 120 *livres* (*Ibidem*, register Vy 4, folio 56). First example at 84 *livres* sold in the second half of 1776 to the dealer Cellier (*Ibidem*, register Vy 6, folio 161 verso). In July 1793, general d'Horaison bought one for 72 *livres* (*Ibidem*, register Vy 11, folio 168 verso).
 16. Arch. nat., carton O/1/2060, document 162, 13 January 1762. Service of unspecified decoration delivered to the Comte de Durlfort, ambassador to Naples. The sculpture included "1 Boucher group first size" at 240 *livres* and "two the same second size" at 144 *livres* each, probably *Le Jaloux*, with *Le Flûteur* and *Les Mangeurs de Raisin*. There was also "1 figure of *Flore* to place on the pedestal of the large group", at 36 *livres*, and a note about the "9 vases à oreilles first size", at 15 *livres* each (these were of the largest biscuit size for the table), states that "one of the vases can be used instead of the little *Flore* if one prefers".
 17. The first version, of 1769, corresponds to a famous antique sculpture, with the addition of a child reclining against Venus' knees; it cost 144 *livres*. For an example with the Bachelier mark see Christie's New York, 21 October 1997, lot 92. The second version is without the child, but the position of Venus has been reversed so as to be paired with *La Joueurse d'Osselets*, a replica of another famous antique sculpture. This new version is sold for the first time to the dealer Delorme on 21 July 1775 for 72 *livres* (MNS, Arch., register Vy 6, folio 20).
 18. For a *Cymbales* group with a child see Nina Birioukova, *Figurines et groupes en porcelaine des manufactures françaises du 18^e siècle*, Leningrad, Editions de l'Ermitage, 1966, fig. 62.
 19. MNS, Arch., cash sale, Versailles 21 December 1776, register Vy 6, folio 117 verso.
 20. *Ibidem*, cash sale, Versailles 30 December 1781, register Vy 8, folio 140bis verso.
 21. *Ibidem* "2 antique lamps and *bleu céleste* bases", 120/240 *livres* to the maréchal de Mirepoix (register Vy 9, folio 37 verso); "2 figures of antique lamps and white socles", 96/192 *livres* (*Ibidem*, same register, folio 38).
 22. There were Chinese porcelain biscuit figures; they were known in France as is shown by Gersaint's description of them in the catalogue of the Angran de Fonspertuis sale (Paris, December 1747 – March 1748, no. 164, p. 76). Gersaint describes them as "pieces with no glaze" rather than biscuits. These must have been extremely rare in France in the eighteenth century.
 23. Guilhem Scherf, "Collections et collectionneurs de sculptures modernes. Un nouveau champ d'étude", in *L'Art et les normes sociales au XVIII^e siècle*, collective work under the direction of Thomas W. Gauthgens, Christian Michel, Daniel Rabreau and Martin Schieder, Paris, 2001, pp. 147-164.
 24. Tamara Préaud, "La Sculpture à Vincennes ou l'invention du biscuit", *Sèvres*, no. 1, 1992, pp. 30-37, notes 41 and 40.
 25. MNS, Arch., register Vy 1, folio 21 (cash sale, 17 December 1753, 144 *livres*).
 26. *Ibidem*, same register, folio 126 (to M. Bouillard on 24 May 1756, 300 *livres*).
 27. Several glazed model were produced and sold in 1754 and 1755. I have now corrected the lists I had published in the article cited in note 24: in 1754, J. B. Defernex was paid 79 *livres* for four models of children "after drawings by M. Boucher", and 84 *livres* for four others (*Ibidem*, carton F 1, accounts for 1754). The 1 January 1755 inventory (*Ibidem*, carton I 7), only mentions six: *La Laitière*, *La Bateuse de Beurre*, *Bergère tenant une corbeille de fleurs* (today called *Bergère assise*), *Jardinier a genouil* (now known as *Le Porteur de Mouton*), *Enfant menaçant un Chien*, and a group of four sheep. Emile Bourgeois (*Le Biscuit de Sèvres au XVIII^e siècle*, Paris 1909, vol. II, p. 5) thought to complete this list with *Le Tailleur de Pierre* and *L'éauillère*; but, as Defernex exhibited soapstone versions of these at

- the Académie de Saint Luc Salon in 1762 (see Stanislas Lami, *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*, Paris, 1910, vol. I, p. 255) it seems unlikely. As the first two figures mentioned in the inventory are among the four chosen from Boucher drawings by Madame de Pompadour to be carved in stone for her dairy at Crécy, it may be advanced that the two unnamed models are the other two from this dairy, namely *La Fermière* and *La Jardinière au Vase*. For all the models named here see Emile Bourgeois and Georges Lechevallier-Chevignard, *Recueil des modèles de la manufacture de Sèvres au XVIIIe siècle*, Paris, undated (circa 1910).
- In 1755 J. B. Defernex was paid a further 168 *livres* for "two models from M. Boucher's drawings" (MNS, Arch., carton F 2, bundle 3). As the 1 January 1756 inventory cites moulds and models of a "*Jardinière de fernex*" this must be the *Grande Jardinière* and the *Grand Jardinier*; these two models, first sold as "large Boucher children" or "Boucher children first size", were not part of the "King's service children"; the first examples were sold in 1757 (Ibidem, register Vy 2, folio 32 verso). Finally Suzanne was paid 1,632 *livres* in 1755 for "17 models after Boucher's drawings" (Ibidem, carton F 2, bundle 3). The 1 January 1756 inventory does mention nine models for a *Jeu de Colin-maillard* (blind man's buff) of which one alone has survived, which has created some confusion; similarly, we only know today one of the two *Blanchisseuses* mentioned, and one of the two groups of *Les Mangeurs de Crème* (Bourgeois and Lechevallier-Chevignard, op. cit., no. 321 pl. 6, mistakenly called *Les Friands* and attributed to Falconet); with *La Mangeuse de Crème*, *La Savoyarde tenant un Chien*, *La Vendeuse de Crème* (also called today *La Marchande de Crème*), and a cow, we reach the total of 17 models for Louis XV's *surtout de table*. All the other Boucher children are later.
28. Pierre Ennès, "Le Surtout de mariage en porcelaine de Sèvres, du Dauphin, 1769-1770", *Revue de l'Art*, 1987, no. 76, pp. 63-73.
 29. For example, four *Enfants-Saisons* were sold to the Duc de Praslin in December 1769 (MNS, Arch., register Vy 4, folio 193).
 30. Ibidem, register Vy 7, folios 179, 179 verso and 180.
 31. Ibidem, carton H 1, correspondance file 1772 to 1778.
 32. An "*enfant moissonneur colorié*" was sold for cash at Versailles on 23 December 1773 for 48 *livres* instead of 36, the price at the time for a biscuit *Enfant Boucher* (Ibidem, register Vy 5, folio 126).
 33. Two coloured *Enfants Bourgeois* were sold for cash at Versailles on 26 December 1773 for 32 *livres* (Ibidem, same register, folio 126). These trials are most uncommon.
 34. Ibidem, register Vy 5, folio 42, December 1772, 480 *livres*.
 35. Ibidem, same register, folios 41 and 56.
 36. Rosalind Savill, *The Wallace Collection catalogue of Sèvres Porcelain*, London, 1988, vol. II, pp. 785-788.
 37. The Swedish ambassador bought on 16 November 1774 a Pygmalion group for 1,200 *livres* (MNS, Arch., register Vy 5, folio 177, the normal size went from 480 to 240 *livres* in 1774). On 17 April 1780, Bertin, who almost always had a discount, took two groups of *Pygmalion* and *Prométhée* for 900 *livres* each (Ibidem, register Vy 7, folio 228).
 38. The three *Baigneuses* (Falconet, *aux roseaux* and à l'éponge), as well as *La Mélancolie* and *La Méditation* were produced in the large size in 1774; *Le Silence*, *L'Amour*, and *La Nymphé Boizot* in 1775, and *La Nymphé qui essaie une flèche* in 1776. In 1780, Bertin bought an *Amour Falconet* and a *Vénus* for 600 *livres* each, and in 1788, Daguerre took delivery of *La Sensibilité* and *La Fidélité*.
 39. MNS, Arch., carton H 2, letter of 7 April 1781.
 40. Arch. nat., carton O¹2061, document 232, Hettlinger to d'Angiviller, 13 July 1785: "the factory has just produced a biscuit figure (*La Baigneuse*) of 26 pouces in height (70 cm); it was made of the paste composed by Tristan for the big vases, into which he has introduced clay from Dreux and low-fired kaolin; this sort of cement gives the paste more consistency, which means it is less likely to lean in the kiln...".
 41. MNS, Arch., carton H 3, d'Angiviller to Régnier, 4 January 1784.
 42. Anna Cerboni Baiardi and Barbara Sibille, *1717-1786 Jean-Baptiste Nini. D'Urbino aux rives de la Loire. Paysages et visages européens*, Milan, 2001.
 43. MNS, Arch., register Vy 4, folio 90, cash sale at Versailles.
 44. Ibidem, register Vy 5, folio 67 "1 ring portrait of the King" sold to Melle. d'Ossun for 36 *livres*, 7 April 1773.
 45. Ibidem, same register, folio 203, "two panels of the King and Queen" at 144 *livres* each sold to Poirier and Daguerre in the second half of 1774. For examples see *Les Porcelainiers du XVIIIe siècle français*, Paris, 1964, repr. p. 218.
 46. MNS, Arch., register Vy 5, folio 190, "1 panel with two medallions", 288 *livres* sold for cash at Versailles on 23 December 1774. For an example see Christie's, London, 11 December 2000, lot 406.
 47. *Les Porcelainiers du XVIIIe siècle français*, op. cit. note 45.
 48. MNS, Arch., carton F 16, overtime records for 1774.
 49. Ibidem, carton F 18, overtime records for 1776: "four bouquets of roses" at 12 *livres* each; carton F 24, overtime records for 1782: "pour garniture de deux vases gris agate", 96 *livres* each, and a "rosier fleurs biscuit" at 288 *livres*.
 50. Aileen Dawson, "French Biscuit Porcelain in the style of Wedgwood's Jasperware", *Apollo*, 1992, August.
 51. Antoine d'Albis, "The creation of hard-paste porcelain production at Sèvres", *The French Porcelain Society*, vol. XIII, 1998, pp. 60-63.
 52. This was the case of the famous cameo then called Michaelangelo's seal, an example of which was sold for cash at Versailles on 26 December 1781 for 144 *livres* (MNS, Arch., register Vy 8, folio 135 verso). The first specific mention of coloured paste is to a "*Mars* in blue and white paste" sold for 72 *livres* to the Spanish ambassador in January 1788 (Ibidem, register Vy 10, folio 222).
 53. *Un défi au goût*, exhibition catalogue, Paris, Musée du Louvre, 1997, cat. no. 54-56, pp. 103-105.
 54. MNS, Arch., register Vy 6, folio 200 (1776).
 55. Anne Billon, "La Nourrice, le Déjeuner et la Toilette: un étonnant surtout sur les mœurs du XVIIIe siècle", *Sèvres*, no. 10, 2001, pp. 52-60.