

CAPODIMONTE OR BUEN RETIRO? OLD PROBLEMS, NEW CONCLUSIONS

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When I started my research on Neapolitan porcelains, over thirty years ago now, I erroneously believed that the production of the factory opened by Charles Bourbon at Capodimonte would not present any significant problem.

The short period of activity, from 1743-1759, seemed to support the theory that these porcelains were as one both in style and quality of paste. A period of decline hit the production of all 18th century factories after the success of the first 15-20 years. This was because output had to be increased to balance the books, forcing the manufacturers to develop the serial aspect of the production. In the past, I found reasons to conclude that this period of decline coincided with the later Buen Retiro period because of the exceptional circumstances in the case of Capodimonte.

It seemed fitting to imagine that this inevitable phase coincided with the move from Naples of the artisans, clays and the moulds, that set out on three small ships for Spain when Charles Bourbon succeeded his brother to the Spanish throne. In a sense, this did happen – but when exactly? Thus the problem became more complex and presupposed precise answers to questions which could not be tackled before establishing the demarcation between the Neapolitan and Spanish production.

Since the internal documents of Capodimonte and Buen Retiro factories have almost all been destroyed, there was no alternative but to examine the entire Neapolitan production, or rather that commonly attributed to this period, with a fresh and highly critical eye. In fact, one only has to run through the publications and sale catalogues from the 1950s to 1980s and even up to 1990, to see that, of the porcelains marked with the blue fleur-de-lys, those considered 'fine' or 'good' are attributed to Capodimonte. The only objects attributed to Buen Retiro were those made of a particular type of paste similar to earthenware, or examples in hard-paste produced during the period of the last director, Bartolomeo Sureda (1803-1808).

In 1986 The Porcelains of the Bourbons exhibition was organised on the basis of a general revision of the Capodimonte production, identifying types of decoration and series of models, and using different sources of inspiration for the dating. On that same



Figure 1. Teapot decorated with botanical flowers. The motif probably corresponds to "a grandi fiori coloriti" in the archive documents. The typical form of Capodimonte is characterised by the high attachment of the spout and in the exquisitely baroque stylistic elements. Capodimonte porcelain, first five years 1744-1750, private collection.

occasion, while putting together the exhibition and the catalogue, I realised that it was premature to dwell on the problematic division between the Neapolitan and the Spanish period and so decided not to. In fact, it made no difference that some objects were attributed with certainty to Buen Retiro; I rather believed it was essential to identify a methodology applicable to the entire production, and one which, once formulated, automatically enabled scholars and amateurs to make the attribution of newly discovered and therefore uncatalogued, sculpted models and porcelain.

Taking advantage of the opportunity of having such a quantity and variety of material from different sources to hand during the 1986 exhibition – in normal circumstances one would only be able to make comparisons from memory or catalogues – a more thorough method of classification started to take shape and develop. Since we were able to compare so many specimens – for Capodimonte alone there were 220 files comprising more than 300 pieces of porcelain – we had immediate confirmation that Capodimonte production itself was anything but homogeneous. Furthermore, on comparison, some sculpted models (of which there was more than one



Figure 2. Cup in the "campana" form decorated with a bouquet of flowers defined as "botanico-orientali". Capodimonte porcelain, circa 1750, private collection.

example) showed differences that could not simply be explained by the varying quality of their pictorial decoration. This led us to presume that they had been produced at different times, probably between the last period of Capodimonte and the first years of Buen Retiro. Thus, several avenues of research presented themselves: firstly, to study the evolution of the casts and see how these altered with the changes in decorative motifs; secondly, to identify, especially where the plaster models are concerned, the various steps in their evolution from the austere baroque, typical of the first Capodimonte, towards the Spanish rococo, much influenced by neighbouring France; and thirdly, to confront the subdivision according to types of paste. This was a difficult proposition given that both at Capodimonte and at Buen Retiro the pastes were unstable and unreliable. Moreover, it was essential to examine all versions of the same model and all porcelain with the same decoration. This resulted in listing the entire known production of Capodimonte.

In this short discussion we shall pursue these lines of research, to try to establish some points which may help us trace a first line of division between Capodimonte and Buen Retiro. For the moment

though, there are some question marks relating to a group of objects still seen as falling between the two factories. However, it should be specified that this group, which we may define as 'transition' is smaller than it was some years ago. I hope that at the time of the definitive drafting of my study the situation will be entirely clarified.

In this presentation, using a limited number of illustrations, I shall only examine in detail the floral decoration most typical of the Neapolitan period. For the same reasons, as regards the plaster models only some well known and particularly significant examples of this decoration have been chosen for examination. As for the problems presented by other types of decoration, only a necessarily brief reference will be made, more than anything else to put amateur collectors on their guard.

The floral decoration, whether botanical flowers (the so-called German flowers) or oriental flowers (called Korean), illustrates the method followed in the present research sufficiently clearly. The examination of Neapolitan production with floral decoration was in fact the starting point for establishing a first division within the entire production of Capodimonte. Not only has it emerged as the most efficient means of establishing how the evolution of such decoration continued in Spain at Buen Retiro, but it has also allowed for the recognition of some



Figure 3. Vase in the form Augustus Rex decorated with oriental flowers taking typical prototypes from the Japanese Kakiemon porcelain. The example, datable between 1745 and 1750 is characterised by a “blurred” decoration because of the reaction during firing of the paste produced during the first period of Capodimonte Naples, Museo Duca di Martina.

other constant factors adaptable to a wider production. Analysing the casts on which such decoration was painted and the type of paste that characterises the porcelain, it has been possible to establish a correlation between determinant characteristics and possible dates. This has also meant that it was possible to date porcelain with unusual and original decoration, usually so difficult to date because it is not associated with changes in taste.

As mentioned earlier, only a tiny quantity of the internal documentation of the Charles Bourbon factory has survived. Nevertheless, there is some important information about the floral decoration in a publication by historian Minero Riccio at the end of the 19th century. Although scanty, it refers to the experimental years of Capodimonte, covering (but only in part) 1744 and 1745. It is included in the reports which the factory administrator, accountant Aniello Carola, sent to the minister Montealegre, Duke of Salas, to be submitted to the King. This conscientious administrator also sent the notes to the artistic director, the painter Giovanni Caselli, who identified and endeavoured to improve some of the most successful decorative motifs during this time. These would remain typical of factory production even after his early death in 1752.

We discover that in 1744 Caselli, unusually, was

painting il giuoco dei fiori grandi, while his niece Maria (who specialised in this type of decoration) was painting several cups and bowls – a fiori coloriti, others described as a fiori and some more a fiori turchini e chiaroscuro. We also know that Maria Caselli decorated a tea caddy with lid a fiori coloriti, a milk jug and two saucers a fiori grandi coloriti. In the following year, 1745, she painted numerous pieces of porcelain a fiori grandi, among these candleholders, soup tureens, salt-cellars and cane handles. Finally, according to the same documents, we learn that in the same year, in addition to Giovanni and Maria Caselli, another artist, Carlo Coccarese, was painting saucers and snuff boxes a fiori.

To summarise, there were five types of decoration:

- a). a fiori dipinti;
- b). a fiori grandi coloriti;
- c). a fiori;
- d). a fiori coloriti;;
- e). a fiori turchini e chiaroscuro.

Personally, I believe one can identify in (a) and (b) the same botanical flowers, usually derived from etchings by Jacques Bailly, Jean-Baptiste Monnoyer and especially Jacques Vauquez, but basically showing strong influences from the services produced at Meissen circa 1735. It should be added that Capodimonte porcelains decorated with botanical flowers are now rare – among these a wine cooler, two teapots, some cups and saucers (cfr. Ill. 1). We would like to assume, although it requires a good deal of imagination, that the latter are the surviving examples of Caselli’s famous giuoco already mentioned.

Disregarding the most economic definition of all, (c) a fiori, I think one may link (d) a fiori coloriti with the elaborate type of bouquet, pictorially rather demanding that is similar to some Vincennes compositions. The shapes of the objects illustrated here are decidedly baroque stylistically: the food/wine cooler is reminiscent of Saint Cloud (the porcelain is still glassy, off-white and often marked by cracks during the firing).

I think that the decoration with Korean flowers – indianische blumen – and that design so peculiar to the Capodimonte factory, which for easy identification I have defined elsewhere as oriental-botanical flowers (cfr. Ill. 2), may be attributed to the same first period which I personally believe may be extended to 1750. It is exceedingly elegant, original but rather strange, with flowers and buds of different species blooming from a single stem. Executed on a particularly transparent porcelain, sometimes off-white and at other times with a greenish lustre, it is distinctly baroque in style. The Korean flowers of the early years are also almost always recognisable because they



Figure 4. Two cups in Capodimonte porcelain which well illustrate the two forms used throughout the Neapolitan period: the form with the rim “a bicchiere” and the form “a campana”. In this photograph one may also see the two styles of handle, like the letter G and the number 7.

are blurred or flou owing to the glassiness of the paste (cfr. Ill. 3).

After this initial period we find a series of splendid, softer and seemingly spontaneous flower compositions, that coincide with the great cultural shift in European culture between 1750 and 1755, one of the most important after that which occurred a century earlier.

In the 1750s, the refined intellectual taste that had reflected the cultural preferences of the aristocracy and was seen, for example, in etchings illustrated with natural history themes, gave way to a new interest in the more intimate and poetic world of moods and feelings. In the case of pictorial models of cose naturali or ‘natural things’ (as floral decoration was called at the time) artists turned with renewed enthusiasm towards the apparently more spontaneous and random, towards simpler wild flowers. In the space of a few years these transformed previously highly ordered gardens into pleasant but artificially rural landscapes. These great changes in taste took place from the middle of the 18th century, continued to evolve for two decades, brought about the great innovations of the new classicism and subsequently the first stirrings of pre-romanticism.

The naturalistic flower underwent a noticeable transformation, in the transition from a culture that loved displaying its knowledge to a taste that was altogether more subtle and gentle and which, among other things, promoted a theoretical and nostalgic return to an idealised primitive life, influenced by the philosophical theories of Jean-Jacques Rousseau.

On the one hand, floral decoration, previously refined and elitist in style, became a motif of mass diffusion and as a consequence was pictorially simplified to reduce production costs. On the other hand, it became a feminine motif, known as grazioso (pretty). Increasingly, we find it on the grand services destined for use at court and by the aristocracy: such



Figure 5. Pair of cups and chocolate pot in Buen Retiro porcelain, datable between 1765 and 1770. All three pieces are decorated “a fiori orientali”. In these examples – especially in the cups – one can see the evolution undergone by the Kakiemon-type flowers. One may also note the evolution of the rim “a campana” which is characterised by the slight outwards inclination. I believe the greater thickness of the walls and the less transparent aspect of the paste are also clear, even in the photograph. Madrid, Museo Municipal

as the services made at Sèvres for Madame de Pompadour (with her monogram of small wild flowers) or for Marie Antoinette bearing the celebrated motif à la Reine (very simple, sparse roses).

From 1750 and, I would say, until 1755, Capodimonte flowers show these new characteristics. This was a period when the only painter responsible for these ‘natural things’ seems to have been Giacomo Nani. Equally famous for his canvasses, which he fortunately used to sign, Nani is easily recognisable for certain characteristics which recur in his paintings and are also found in some porcelains, making their attribution to him all the more likely. Nani’s floral bouquets, compared with the palette used by Giovanni and Maria Caselli in their earlier flower compositions, seem to have been painted in a rich spectrum of soft tones. It is particularly in the arrangement of the flowers that the new taste for simplicity can be seen: bouquets, predominantly of centifolia roses (a type of old rose similar to a peony) are shown opening naturally as required by the new rococo style.

The shapes of cups in the next five years scarcely change at all. Tall cups may have a straight rim a bicchiere or be slightly shaped a campana (cfr. Ill. 4), while small (shallow) cups continue to be bell-shaped as in the previous five years. However, the paste is different. The strong creamy and greenish tones disappear and the paste seems more stable, milky-white, perfect and consistent, but still very glassy and transparent.

We may assign the first scattered flowers to the period 1755-1759, when Capodimonte closed. The next step, towards the new rustic taste sees the deconstruction of the bouquet which, seen as a



Figure 6. "Coppia di maschere teatrali". A beautiful group in Buen Retiro porcelain datable around 1765 and attributable to the sculptor Giuseppe Gricci. The model - which I believe the companion of an example in the Metropolitan Museum of New York - is seen in the happy combination characteristic of the Neapolitan period but with new stylistic aspects more proper to Buen Retiro, see the strong and marked features of the male characters Private collection

reminder of the baroque spirit, is now broken up to give the effect of flowers dropped and dispersed by the wind. In this third period we also see the disappearance of the campana rim from tall cups, the persistence of the bicchiere rim, and, above all, the appearance of small (shallow) cups with the same straight bicchiere rim.

The paste itself is very white, but much less glassy and transparent and in some cases thicker. This is, in fact, the same porcelain from which the Gabinetto di Porcellana in the Capodimonte Museum (1757-59) was made and, particularly significant, is the same porcelain found in the Gabinetto di Porcellana in the Palace of Aranjuez (1760-66).

Bearing in mind that a very small group of objects cannot be specifically attributed to either Capodimonte or Buen Retiro - it may be appropriate to call them 'transition period' instead - I believe a further stylistic change took place in Spain possibly as early as 1762. First of all, the paste takes on a chalky-white tone, not seen in the Neapolitan period, and both cups and saucers are decidedly thick, particu-

larly at the rim. Their decoration with small scattered flowers, is unique in the group fiori tedeschi (German flowers); painted in great detail and often with a more substantial grouping of flowers at the edge of the saucer and on the side of the cup. It is this detail that allows us to exclude any possibility of this porcelain being decorated at Capodimonte. The shape of cups, both tall and small (shallow), is another means of identification, since they have very thick rims, turned slightly outwards, rather than with a slight curve. Moreover, the handles are simplified, compared to the angular number '7' or 'G' shaped handles at Capodimonte or, alternatively, they are modelled according to a new prototype as two stylized intertwined branches (cfr ill 4)

Before concluding the analysis of the floral decoration and so as to avoid misunderstandings, it must be said that studying the Korean or oriental flowers has also enabled the identification of a precise evolution at Capodimonte and subsequently at Buen Retiro (cfr ill 5). On the basis of this analysis one can proceed to date some of the problematic decorative styles. Firstly, that with figures in a landscape, devised at Capodimonte and subsequently used at Buen Retiro until about 1765. It is not easy to identify pictorial differences here, since the same artist, Giovan Battista della Torre, would generally have been responsible both at Capodimonte and at Buen Retiro. He used the same models, with figures a testa piccola, from Giovanni Caselli's time. However, in this case, my previous comments (in my analysis of floral decoration) on the shapes and type of paste, help to distinguish Neapolitan wares from the Spanish produced from 1762-1770. After this there is no longer a problem because scenes with figures alla Caselli ('Caselli' style) were replaced by new compositions of rustic type, painted with a different relationship between head and body, according to the new aesthetic requirements of the time.

Particularly problematic, although for completely different reasons, is the 'still life', one of the most common themes used at Capodimonte. I have in the past identified the hand of Giovanni Caselli in the Neapolitan period, differentiating his production as artistic director from that of Giacomo Nani. Here though I would point out that the still life alla Caselli - with fruit shown on the ground only and often at the foot of a broken tree - was also used in Spain, although in moderation. However, in this case the decoration has a harshness owing to the different material on which it is painted. As a result, the painting is much sharper, standing out more against the paste body. The colours are also different, more uniform and with a strong predominance of greens and browns.

Despite the undoubted beauty of the Capodimonte porcelain, it is certain that without the artistic contribution of sculptor Giuseppe Gricci, the production of this factory would not enjoy such fame today. Gricci was born in Florence and left Tuscany for Naples in 1738 to take up the appointment of Scultore di Sua Maesta Siciliana. We have no information about his artistic apprenticeship. However, by examining his early works or those religious subjects that have not been modified, as they were when produced in porcelain (so as to be acceptable to refined drawing room taste), we may hypothesise that he was an apprentice in the studio of an artist of the school of Massimiliano Soldani Benzi.

In fact, Gricci would always remain under the severe influence of the 17th century Tuscan baroque, although his style softened and became more refined in his successful Neapolitan period (1743-1755). Strangely, the baroque influence was to resurface in Spain, where Gricci was not only the chief modeller, but also the factory's artistic director until his death in 1771. For a critical evaluation of Gricci's work, we can confidently claim that his most successful works were executed between 1750 and 1765. We may, therefore, say a few words in favour of the Buen Retiro manufactory, deprived forever of its best works and especially the plaster models. Re-examining the entire plaster model production of Capodimonte, according to the same principle applied to the porcelain, it is possible to see that, while there is a disparity in the china between Naples and Spain (the decline, in style if not in quality, is evident in the second phase) the standard of the modelled works, although very different, remains very high at both in the period 1760-1770 and, therefore, probably until Gricci's death.

At the Porcelain of the Bourbons exhibition in Naples, I presented Gricci's work subdivided into seven groups: Commedia dell'Arte, le scene galanti, la vita quotidiana (everyday life), le voci di Napoli (voices of Naples), le sculture monumentali a soggetto sacro o di derivazione letteraria (monumental sculptures with religious and literary themes), I putti e gli animali (putti and animals). Using here the same division into types and re-examining in the present work the main ones, I shall try to define how such production is to be located in the time span between the opening of Capodimonte and Gricci's death.

As for the figures from the Commedia dell'Arte: the debate is simplified as the theatrical characters reproduce single figures from well-known prototypes made famous in etchings. In my opinion, they may be attributed either to the first five years of Capodimonte (1744-1750) or to the second (1750-1755).



Figure 7. "11 cavadenti" a model by Giuseppe Gricci belonging to the series known as "vita domestica" because of the themes taken from realistic aspects of the life of the times. The example is one of the most beautiful executed by the sculptor during the Neapolitan period. Capodimonte, second five years 1750-1755, private collection

To the first period, I would attribute the few surviving figures, over 20cm high, for example The Masque of Pantalone - from an etching by Callot - or the famous Capitan Spacca of the Theatre Museum at La Scala (7). I believe I can place the delightful, smaller figures, about 15 cm high, portraying the Doctor, Mezzetino, Colombina and other female characters dancing, in the very successful 1750-1755 period. These certainly represent characters with theatrical connections, although they are difficult to identify. I also believe some of Gricci's best groups belong to the same period, such as il Dottore rianimato da Colombina and Pulcinella e Colombina mangiatori de spaghetti. These illustrate the misadventures of the best known characters with vitality and humour.

I would place the even smaller (12-13 cm high) characters in the third Neapolitan period, from 1755-1759. Among these I number a Colombina and an often repeated model of Gobbino, sometimes portrayed wearing a bowler hat, sometimes a sugar-loaf hat.

Models created by Gricci during the first five years at Buen Retiro are almost certainly some of the groups broadly based on characters from the



Figure 8. "Mendicante napoletana" a model by Giuseppe Gricci, datable at about 1750 which well illustrates the typical proportioning of body and head which characterises models defined as 'a testa piccola" Naples, Donazione De Ciccio, Museo e Galleria Nazionale di Capodimonte

Commedia dell'Arte, but we are not able to give them a specific title since they can not be connected to specific theatrical events. These models show a return to larger dimensions (between 23 and 25 cm) but with more movement than the previous Capodimonte figures, and already strongly influenced by the new rococo taste.

Another feature that makes these prototypes easily identifiable is the heavy facial features, especially those of the male characters (hollow cheeks, protruding noses and eye sockets deeply set between bulging cheekbones and eyebrows) (cfr. Ill. 6).

These are some of the best of Gricci's plaster models, always executed in a splendid pure porcelain, though less transparent when seen against the light, even where the modelling of the drapery leaves the paste thinner. In the scene galanti groups and the series representing scenes of domestic life we find the same changes in sizes, from about 20 cm in the first period to smaller sizes 1750-1755, when Gricci produced his figures a testa piccola (cfr. Ill. 7). For these series, the larger figures of over 20 cm were revived in the last years of Capodimonte, after 1755. To this period I attribute some particularly well known models, much sought after on the antique market, such as the very famous La caccia al coniglio

or the more common Coppia galante con cagnolino. These figures show a clear stylistic development with a 'balanced' relationship between head and body, and with a hint of more expressive features compared with the previous models a testa piccola. However, the quality of these models varies considerably. Sometimes they are executed in good porcelain and decorated with typical Capodimonte elegance – the restrained decoration of the clothes and the blending of subtle and velvety colours – and sometimes they are less accurately manufactured and covered with uniformly coloured and aggressive glazes.

I believe therefore that, among the moulds which the documents tell us were transported to Spain, there certainly must have been those created in the last years of Capodimonte, which, as they were the most up-to-date, were given preference in the production in Spain during the entire decade 1760-1770. The debate about the most prestigious series of Capodimonte, Le voci di Napoli, is clear enough since it concerns single figures, mostly taken from the celebrated series of etchings by Annibale Carracci, representing various peddlers or poveri (beggars) (cfr. ill 8) and all modelled in the same period around 1750. For stylistic reasons, because, like the figures inspired by Carracci, the style and the taste of their clothes are of an earlier period, I also attribute to the decade 1750-1760 a whole series of plaster models portraying men and women playing with animals and sometimes wearing children's clothes, like dolls.

There are no problems in attributing with certainty a small series of models half way between the galanti and the rustic to Buen Retiro. They are executed in beautiful paste and almost look as if they belong to the Neapolitan period, although I do not believe they were modelled by Gricci because of some unusual mannerisms in the postures. These show the influence of the latest stylistic trends inspired by the re-discovery of county life. Moreover, the modelling of the figures corresponds to a complete reversal of proportions between head and body which we may define as a testa grande (cfr. ill 9).

I must stop here because it is impossible to illustrate adequately the theories just expressed. However, before concluding, I would like to mention two deceptive and complex factors concerning the interference between the Neapolitan period of the Real Fabbrica Ferdinanda and Buen Retiro: I refer to the porcelain both of Capodimonte and of the subsequent Spanish period, which were redecorated at a later date and, finally, to some French stylistic influences that occur in the Spanish porcelains.

Before concluding, I would like to mention two

complex factors relating to the Neapolitan period of the Real Fabbrica Ferdinanda and Buen Retiro. I am referring to the porcelain of Capodimonte and the subsequent Spanish period that was decorated at a later date and to the French stylistic influences that occur in the Spanish porcelain. I hope to be able to illustrate these new and unpublished areas comprehensively very soon.

NOTES

- 1) Fate has seemed to be particularly harsh both to the documents of the Real Fabbrica di Capodimonte and to those of Buen Retiro. The internal documents of the Neapolitan factory, taken to Spain together with the casts and the artisans, were lost or destroyed with the arrival of the French in 1808 when the building of Buen Retiro was transformed into a fortification and an arsenal. Successively some documents of the Neapolitan period, of Charles of Bourbon remained in the State Archives in Naples - consulting these in 1878 Minieri Ricci wrote a partial reconstruction of the history of the factory at Capodimonte - because they were believed to be extremely important these archives were moved to San Paolo Belsito near Nola during the Second World War: The decision, however, was not fortunate since German troops set fire to the building causing inestimable damage to the archive heritage. A similar fate was suffered by the Spanish documents which had been saved during the French period and were later lost during the years of upheaval of the Civil War. Cfr. "Le porcellane dei Borboni di Napoli: Capodimonte e Real Fabbrica Ferdinanda (1743-1806)", editor A. Caròla Perrotti, Naples 1986.
- 2) The first researcher to make use of the definition "transition period" was Arthur Lane in his book "Italian Porcelain" (ed. Faber and Faber, London 1954). In recognition of this admirable art historian I have also adopted this term for the objects of the period from the end of Capodimonte to the beginning of Buen Retiro, although the objects thus defined are very different to those indicated by Lane.
- 3) For obvious reasons of space the method I have used to try to resolve this difficult question will only be explained in more detail and better documented in my next work which I hope to finish before the end of 2000. Besides, this future publication there will include a annotated catalogue of all the known porcelains of Capodimonte, both those in the museums and those in private collections.
- 4) In April 1877 Naples held one of the first "Esposizioni Nazionali di Belli Arti" dedicated to Arte Antica, these being biannual exhibitions which the Italian State had decided to organise in the main centres of the peninsula so as to consolidate the newly obtained Unification of Italy. Therefore, the Neapolitan great exhibition had the scope of showing citizens of the North of Italy the culture of the Kingdom of the two Sicilies. The porcelain of the Bourbon factories was documented with a number of extraordinary pieces -many of which are now exhibited in the Museo Duca di Martina - and as a secondary reaction the exhibition awoke an interest for this type of collecting in the Neapolitans themselves. At the same time local researchers noted that the information about this production was very scarce and full of lacunas, so some of them thought of finding more information in the Archives of the State. The historian Camillo Minieri Riccio managed to publish the results of research which he had already presented orally at the Accademia Pontaniana of Naples between January and April of the same year, in 1878, as "La fabbrica della porcellana in Napoli e sue vicende"; "Notizie intorno alle ricerche della Real Fabbrica della Porcellana di Napoli per



Figure 9. "Venditore di formaggio" figure by Giuseppe Gricci attributable to Buen Retiro and datable around 1765. This dating is suggested by the white and chalky quality of the porcelain, by the characteristic features of the figures and by the new proportions of body and head, which characterise the recent definition "a testa grande". Naples, Donazione De Ciccio, Museo e Galleria Nazionale di Capodimonte

- 5) rinvenirne i materiali. . ."; "Gli artefici e i miniatori della Real Fabbrica della porcellana di Napoli, delle vendite fattene e delle loro tariffe" and "Delle Porcellane della Real Fabbrica di Napoli, delle vendite fattene e delle loro tariffe".
- 6) The subdivision between the "still life" of Giovanni Caselli and those of Giacomo Nani was amply described in the catalogue "Porcellane dei Borboni.!" chapters 1 and 5 dedicated to Nani, who, on that occasion, I identified on the basis of comparisons with his signed paintings.
- 7) It should be noted that the model of Capitano Spacca was repeated in the 1950s by the Roman restorer Coppola, with deceptive results (Cfr. "Le porcellane dei Borboni..." p.282, scheda 217)
- 8) In the documents reported by Minieri Riccio in the last Memoria entitled "Delle porcellane della Real Fabbrica di Napoli in a list of 1744 there are "tre figure che rappresentano poveri" modelled by Gricci which are, however, described as being to discard. Evidently the porcelain of the very first years, too glassy and fusible, did not adapt well to the figures. On the basis of this consideration I believe it more realistic to date these models at about 1750.