



Ornament and Household Goods from ‘China of Japan’ during the Reign of Philip V and Elisabeth Farnese of Spain (1700–1766)

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Abstract

During the reign of King Philip V (1683–1746) and Queen Elisabeth Farnese (1692–1766) the most important palaces of the Spanish crown started to be decorated with East Asian objects from China and Japan, together with high quality imitations of oriental styles produced in European workshops. Thanks to the study of a variety of pieces still preserved in Spain, as well as new archival information, this research deepens our understanding of how East Asian objets d’art were used and displayed by the court to decorate their palaces.

KEYWORDS: China, Japan, Siam, porcelain, lacquer, textiles, Philip V of Spain, Elisabeth Farnese

Introduction by Claudia Hopkins (University of Edinburgh)

*In Anglo-American art history, the early modern European fascination with Chinese and East Asian art and material culture tends to be seen through the lens of northern Europe. The topic has inspired rich research, in particular in the context of France, Britain, the Netherlands and Germany. Yet, the taste for East Asian objects within southern European contexts remains relatively unknown. In 2016, the pioneering publication of Cinta Krahe's monograph *Chinese Porcelain in Habsburg Spain* (Madrid: CEEH, 2016) made a significant contribution to widening and nuancing the scholarly perspective on European obsessions with Chinese imports. Shifting attention to sixteenth and seventeenth-century Spain, the book reveals a complex story of imports of Chinese manufactured goods within the broad context of the Spanish Habsburg empire during a period of great economic power and colonial expansion.*

*Building on this research, Cinta Krahe (Universidad de Alcalá) teamed up with Mercedes Simal López (Universidad de Jaén), an expert on the history of collecting in early modern Spain, in order to investigate the reception of East Asian objects in eighteenth-century Spain under the rule of the new Bourbon dynasty, whose tastes were informed by French culture and thus differed considerably from the Habsburgs. The article translated for *Art in Translation* is the outcome of this productive collaboration. Based on rigorous research in Spain's royal archives, their text offers an in-depth account of how Chinese and Japanese objects (porcelain, lacquer, silk) found their way into the royal palaces of the Spanish Bourbons, how they were used in everyday life, and how they were integrated into 'exotic' interiors and decorative programmes. The article is relevant to the ongoing debates of cultural interactions between Asia and Europe and European collecting practices. It will appeal to Sinologists, Japanologists, Hispanists, and anyone interested in the European taste for East Asian objects in the early modern period.*

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When the new Bourbon dynasty arrived in Spain, a new approach to court art began to make its mark on everyday life in the royal palaces

thanks to new influences from abroad, particularly from the court of Louis XIV of France. As these influences took hold in Spain, so too did a new concept of ornamentation: a style typified by the presence of East Asian *objets d'art* in interior spaces.

The Spanish Hapsburgs had been pioneering importers of East Asian objects in their day, shipping these items to Spanish shores on board the Manila Galleons.¹ From the seventeenth century, however, Northern Europe had also seen a considerable increase in imports of East Asian cultural products and material goods thanks to the burgeoning trading activities of the Dutch, British and French East India Companies. By the second half of the seventeenth century, imports of goods from East Asia were more widespread than ever before, with decorative oriental objects making their way into the royal collections of some of Europe's most important courts as well as the residences of the ruling elite. These objects were crafted with high-quality materials that sparked a real passion for East Asia and its exports, serving as tangible examples of luxury and cultural refinement.

In Spain, King Philip V of Spain (1683–1746) and his second wife, Elisabeth Farnese (1692–1766), gradually started to renovate their main residences after the War of the Spanish Succession (1701–1714), bringing the interior décor and furnishings up to date with their tastes and the new requirements of the Bourbon king's court.² As well as acquiring *objets d'art* from France, Italy and England, the Spanish rulers also commissioned and received numerous items from East Asia, with a number of these pieces also entering the royal collection by way of inheritance and gifts.

East Asian Objects during the Reign of King Philip V of Spain: inheritance and gifts

The Dauphin's Treasure (*Tesoro del Delfin*) is a well-known collection of precious *objets d'art* that King Philip V inherited from his father Louis, the Grand Dauphin of France (1661–1711) in 1716.³ This collection of 169 pieces included seven Chinese jade vases and a charming Japanese lacquered set,⁴ which was first brought to our attention a few years ago by Letizia Arbeteta. Described in the inventories as a “coffee service,”⁵ this set is quite exceptional, since although imports of Japanese household goods finished with red cinnabar lacquer were not uncommon to Spain, very few have been preserved to the present day. Originally produced for the Japanese domestic market, this particular set dates back to the third quarter of the seventeenth century and consists of various pieces adorned with French gilded trims: a cylindrical tea pot known in Japan as *mizutsugi*⁶ with an elongated handle, flat lid and short spout [Figure 1];⁷ four bowls or *wan* with their matching plates, which were used for snacks rather than as a base for the bowls; and a square tray known as *kaiseki-bon*.⁸ The items in the set are painted with the *negoro-nuri* technique,⁹ whereby layers of black lacquer are applied beneath red lacquer, leaving the edges black to allow the superficial

Figure 1

Japanese negoro mizutsugi jug with gilded French trim, c. 1670. H: 10'8 cm. Museo de América, Madrid, inv. 12473 (held in the Museo Nacional del Prado).



layers to wear away over time. The black base colour is thus revealed through subtle, irregular marks, which have gradually appeared over the last three centuries. These signs of wear on the patina of *negoro* lacquerware are consistent with the concept of *wabi sabi*: an acceptance of aesthetic imperfection and transience in Zen Buddhism.¹⁰ *Negoro* goods were intended as practical objects for the Japanese market; however, towards the end of the seventeenth century, particularly during the Genroku era (1688–1703), they had become extremely valuable, to the extent that even defective specimens would fetch very high prices among the merchants of Osaka.¹¹

Philip V also received a number of East Asian objects as gifts from abroad; for instance, when the King of Siam received the Spanish embassy led by the Governor-General Fernando Bustamante of the Philippines in 1719.¹² Thanks to a previously unpublished list recently discovered in the National Historical Archive of Spain (*Archivo Histórico Nacional*, AHN), we now have in-depth knowledge of the gifts that were given to Philip V by the King of Siam.¹³ The list details nine boxes containing more than seven hundred Chinese and Japanese porcelain objects, as well as thirty “very fine” Japanese lacquered pieces, with golden adornments, a candlestick, an ewer (*aguamanil*), a bronze pitcher (*pichel*), and even a quantity of automatons in “seven small lacquered boxes.”

Along with the presents Philip V received from the King of Siam, Bustamante also offered a large number of gifts to King Philip V and

Figure 2

Drawing of one of the “two cabinets (*escritorios*) with two lacquered tables (*mesas de maque*)” that were sent to Philip V in 1719 as a gift from the Governor-General Fernando Bustamante of the Philippines. Courtesy of the Spanish Ministry of Education, Culture and Sport. Archivo Histórico Nacional, Estado, leg. 2308.



Queen Elisabeth Farnese in his own name. A list of the presents received by Philip V was recently published by María Mercedes Fernández Martín.¹⁴ In addition to several porcelain pieces, these gifts included “two cabinets (*escritorios*) with two lacquered tables (*mesas de maque*),” which were supplied with important drawings to aid assembly of the items. One of the drawings was published by Fernández Martín and is kept in the General Archive of the Indies (*Archivo General de Indias*, AGI), while the second document was discovered in the National Historical Archive of Spain (*Archivo Histórico Nacional*, AHN) during the course of this study [Figure 2].¹⁵ The Japanese cabinets in the pictorial *maki-e* style¹⁶ were usually decorated by spraying gold onto the black lacquered background, depicting scenes of specific sites in Japan, such as Nagasaki and Mount Fuji, plant motifs, or figures set against a landscape. These pieces were produced during the second half of the seventeenth century,¹⁷ and the style was frequently imitated in China.

Unfortunately, not a single piece of Japanese seventeenth-century *maki-e* lacquerware is preserved in Spain.

There are significant differences between the gifts sent by the Governor-General of the Philippines to Elisabeth Farnese and those sent to the king, as demonstrated by the previously unpublished list of gifts to the queen, which is included in the appendix of this article.¹⁸ The queen received three boxes which, in addition to lacquerware and “very fine pottery (*loza*) from Japan,” contained several cloths—made of silk, chintz¹⁹ and *esterlinga*—most of which were embroidered. The queen’s gift also included six dozen fans, some seeds, and various samples of *lusus naturae*, such as a bezoar stone and claw rings from the “great beast” (*de la gran bestia*).

Other East Asian pieces that were also introduced into the royal collection by way of inheritance included Maria Anna of Neuburg’s gift to Elisabeth Farnese and the objects that were sent to Madrid from Parma in 1748 following the death of her mother, Dorothea Sophie of Neuburg. These gifts mainly comprised of porcelain and cabinets (*escritorios*).²⁰

Other items that may well have entered the royal collection as gifts are the forty-eight “Chinese paintings” on vellum described in Philip V’s testament, including portraits of emperors from that empire, toys and figures,²¹ which were among the paintings under the care of the treasurer (*guardajoyas*) but were not listed in Charles II’s inventory.

East Asian Objects in the Royal Residences of King Philip v of Spain: The Royal Alcazar of Madrid

The penchant for decorating certain halls of the palaces in the Chinese style during the reign of King Philip V brought about a rise in imports of various goods from East Asia, both for use as ornaments and as household goods. Sadly, however, most of these objects have been lost to posterity.

The vast majority of lacquered furnishings used to decorate the walls and rooms of the most important Spanish royal palaces were imported from China. Japanese lacquerware came with a higher price tag and exports were less common; nevertheless, as we have just mentioned, Japanese lacquered furniture and household goods were still imported to Spain.²² The export of lacquered furnishings produced using the *kuan cai*²³ technique (‘incised polychrome’, also known as ‘Bantam work’ or, most commonly in Europe, ‘Coromandel’ lacquer) began during the reign of Emperor Kangxi (1662–1722) via the old Dutch trading enclave on the island of Java in Indonesia.²⁴ The lacquer workshops were located primarily in the southern provinces of Fujian, Zhejiang, Jiangsu and Anhui, with the cities of Suzhou, Yangzhou and Huizhou serving as trading hubs, supplying all manner of furnishings to the royal court and to literati and wealthy merchants from the sixteenth century onward. Decorated with scenes of interior views of palaces, landscapes or hunting

scenes, these furnishings were gifted on anniversaries, promotions or retirements, and they usually featured laudatory inscriptions, as can be seen on some of the panels preserved in the Royal Palace of la Granja of San Ildefonso.²⁵ The coromandel technique consisted of applying an off-white paste (a mixture of brick dust, burnt bones, pig's blood or crude lacquer) to the wooden base, then covering this with several layers of black lacquer and carving various motifs down to the base. Finally, the motifs were filled in by applying a thin layer of various colours.²⁶

The first known example of these objects being used to decorate royal interiors in the Spanish court dates back to 1716, when, by royal decree of 15 June, Carlier was tasked with managing “the work commenced in the *Sala de las Furias* (Furias Room) and the adjacent [room]” in the Royal Alcázar of Madrid.²⁷ The project, which Beatriz Blasco and José Luis Sancho estimate was carried out between 1712 and 1713, was conceived by Robert de Cotte. It formed part of interior renovation work taking place in Philip V's official residence, a project that was overseen by the architect to Louis XIV in Paris but failed to reach completion due to the difficulties posed by the War of Spanish Succession.²⁸ The Furias Room housed the king's bedroom during the Habsburg era. However, after accessing the throne, the new monarch Philip V converted this room into a *cabinet* (*gabinete*) in 1705.²⁹ Carlier's intervention project for this room and the entryway to the room from the queen's *gabinete* consisted of installing lacquered panels from Chinese folding screens, which were already part of the Habsburg collections,³⁰ together with mirrors and fireplaces made *ex professo* in Paris, various paintings from the royal collection, and the jewels and precious objects that had been delivered to Madrid that year when Philip V inherited them from his father, the Dauphin.³¹ The East Asian pieces played a key role in the room's décor, with Carlier insisting that other areas ought to be painted to complement the Chinese objects, as well as suggesting that, to vary the appearance of the room, certain parts should be painted “monochrome, in harmony with the Chinese folding screens.” As Bottineau has noted, Carlier appeared somewhat reticent with regard to cutting the screens and dividing them between the pilasters that adorned the room, being quick to mention the possibility that “if the Chinese folding screens selected to complete the background of the pilasters are not to [the monarch's] liking, there is still time to replace them with small mirrors adorned with sculptures and other jewels, as [the screens] have yet to be cut.” Carlier's selection was ultimately approved and, as was customary, work commenced on cutting and disassembling the lacquerware with the intention of placing the panels between the pilasters that decorated the room, also interspersing them with mirrors with gilded ledges, which were to display “vases, bronzes and other jewels inherited from the deceased Monsignor [the Dauphin], or any jewels in the King's possession, arranging all these [items] in order.”³²

We know that the lacquered panels were installed, because on 4 August 1721, the lacquered panels listed in Charles II's testament were

removed from the “inventory” of the Household and Furniture Office (*oficio de furriera*) after it was discovered that they were actually on display in the *Sala de las Furias* and in the entryway to the room housing the queen’s *gabinete*.³³ This was not the case with the objects from the Dauphin’s Treasure, however, which never made it into the Alcázar because Philip V decided to take them with him when he retired to the palace of La Granja de San Ildefonso in 1724.³⁴ The Furias Room burned down in the fire that broke out in the Alcázar on Christmas Eve 1734; sadly, to our knowledge, none of the East Asian *objets d’art* that had previously decorated the room were salvaged after the fire.

The Royal Palace of San Ildefonso, La Granja: East Asian-Style décor and furnishings

The various goods inventories preserved from the Royal Palace of La Granja de San Ildefonso, provide a wealth of information about the important collection of East Asian objects, which Philip V and Elisabeth Farnese amassed in one of the most iconic residences of their time in power.³⁵

These objects arrived gradually over the years as the building underwent its transformation. Despite plans for the palace to be used as a summer residence following Philip V’s decision to abdicate in 1724, extension work commenced in the building the following year, when the king had to return to the throne following the unexpected death of Louis I (1707–1724). The work was supervised by Andrea Procaccini, then later by Filippo Juvarra, after which time the building finally became the official residence of the king’s widow, Queen Elisabeth Farnese, in 1747.³⁶

María Soledad García has pointed out that the origins of these pieces varied considerably: some were produced in East Asian workshops, while others were made in England or Italy and the rest were elaborated by the court’s own expert lacquerers (*charolistas*).

The first records of a room being decorated in the East Asian style date back to 1723, just one month after the monarchs had moved into their new residence. In an unpublished letter dated 19 October 1723, Andrea Procaccini explained to Cardinal Acquaviva, ambassador of Spain to the Holy See, that the monarchs had ordered him to design two rooms alongside the *cabinet* (*gabinete*) he was designing on the ground floor of the palace, where they wished to display “*molti bellissimi vasi di porcelana e ciaroli*.”³⁷ Many of these pieces are likely to have been the ones arriving into Cádiz from Japan and China in 1719, as Bottineau has suggested,³⁸ and they certainly correspond to an account we have located in the General Archive of the Palace regarding the movement of “Chinese ceramics” from Madrid to La Granja on 5 November 1723.³⁹ It is also presumed that the lacquers (*charoles*) crafted by Francisco de Solís and Juan Fernández Guzmán were intended to be displayed in

these two rooms, as María Soledad García has noted.⁴⁰ Although we do not know how many lacquered panels were there and how they were arranged, we do know that they remained in the ground floor room until 1740, when they had to be removed because of refurbishment work taking place in this part of the building.⁴¹ There is also a strong possibility that these chinoiserie pieces are the ones referred to in the praise of the “delicate goods (*delicadezas*) from China” in Juan Díaz de Torres’ description of the palace.⁴²

There are no further reports about the presence of East Asian pieces in the monarchs’ rooms at San Ildefonso until May 1727, when the part of the palace that had just been built as part of Procaccini’s extension work collapsed. Although no one was injured, a great deal of material damage was caused to the furniture and a number of valuable paintings. A large volume of Oriental porcelain that had been on display in the queen’s *cabinet* (*gabinete*) was also destroyed.⁴³

The most important rooms in the palace decorated in the East Asian style were the unquestionably the two *gabinetes* located on the first floor: the “Gabinete de los Espejos” (Mirror Room) and the adjacent room, which housed the monarchs’ bedroom for a number of years while the façade of the building looking onto the gardens was being restored. Both of these rooms were designed by Italian architects in the 1730s and were badly damaged in the fire that swept through the building in 1918.

Designed by Andrea Procaccini, the Mirror Room was intended as the queen’s powder room and was decorated with mirrors from France, and lacquer and porcelain acquired by order of the queen in Andalusia when the Bourbon royal family was residing in Seville during the “*lustró real*” (1729–33).⁴⁴ It was also adorned with old lacquered panels and other new panels produced in the royal residence.⁴⁵ As José Luis Sancho has noted, the death of the Roman painter and architect on 17 June 1734 prevented the decoration work in this room from being completed at this time. It was only finished later on, when Juvarra had set to work in La Granja. The inventory of Elisabeth Farnese’s goods from 1746 shows that the Mirror Room was decorated with 71 carved and gilded wood shelves of different sizes on the walls, accommodating a total of 120 Chinese porcelain figures,⁴⁶ while the embrasures were covered with “new” red lacquer panels by master lacquerer Antonio Hurtado in 1736.⁴⁷ Significantly, the room’s decoration was completed with “eight marble [...] pedestals of four thirds [of a *vara*] in height” for displaying the queen’s *tibor* jars, large decorative oval vases made of clay from China or Japan.⁴⁸

We know from new archival information that the original plan was to decorate the Mirror Room “with all kinds of lacquers, choosing the best from the many” items in the queen’s possession in San Ildefonso.⁴⁹ We also know that Elisabeth Farnese had issued instructions for lacquered screens to be sourced in Cádiz, which was the destination for fleets arriving from the Indies and had become home to the *Casa de*

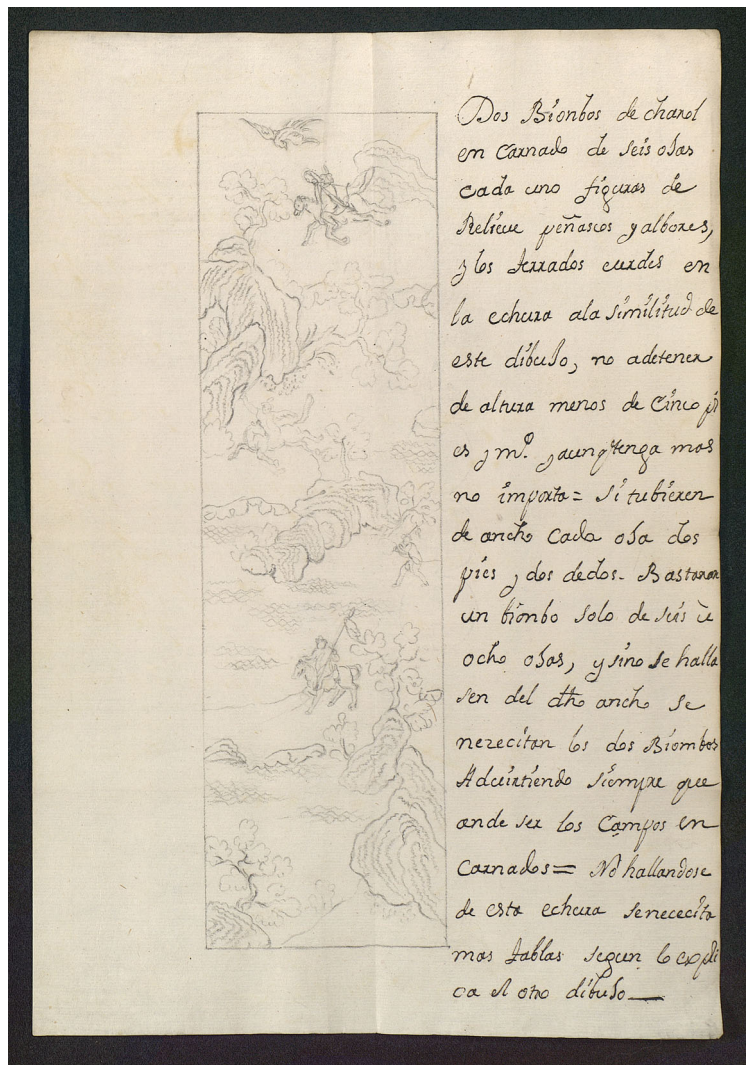
Contratación (House of Trade) in 1717. Along with Bottineau's account of the shipment received in 1719,⁵⁰ the records of fleets arriving from the Indies also reference other goods from China addressed to Elisabeth Farnese, such as the cargo from the *San Fernando* ship (1729), which contained "30 packages of goods from China for Her Majesty," a shipment intermediated by merchant Diego de Rivera.⁵¹

Although the process of gathering the lacquers that were to decorate this Mirror Room has already been studied in depth by José Luis Sancho and María Soledad García, especially following the room's restoration in 1999,⁵² we have discovered an interesting account in the General Archive of the Indies (AGI) relating to how these kinds of commissions were managed. As mentioned earlier, as well as using East Asian lacquers to decorate the rooms, Chinese-inspired lacquerware was also produced in Spain, imitating the English *japanning* style on a red lacquered background. This is evidenced by the 1734 account of José Patiño's correspondence with Francisco de Varas Valdés, President of the *Casa de Contratación*, in which he tried to procure two red lacquer folding screens formed of six panels and twenty-four boards, or four folding screens consisting of six panels, in Cádiz. An unusual, previously unpublished drawing was enclosed with the proposed commission [Figure 3], depicting the Chinese style of the Coromandel screens to be copied in the Spanish version, which was finally completed in the Port of Santa María.⁵³ Unfortunately, the President of the Casa de Contratación was unable to accommodate Patiño's original request: "... having failed to find any [such screens] in this city, port and San Lucar," he "resolved to find a subject capable of producing refined lacquers to produce a sample to demonstrate his abilities" and to send the samples to the court "in a small box, should Her Majesty wish for this individual to visit this royal residence to complete the work."⁵⁴

Conversely, the decoration for the room that housed the monarchs' bedroom for a few years, designed by Juvarra and referred to as the "*Chambre du Lit*", combined black oriental screens with newly produced red lacquers, which served as a framework for four large paintings by Paolo Pannini and two overdoors painted by Lucatelli, all of which were hung on walls that were covered with blue damask at the top and yellow marble skirting boards with red and green wall sections.⁵⁵ As José Luis Sancho has noted, it is very likely that "lacquers" (*charoles*) were incorporated into the room's décor as the result of a direct order from Elisabeth Farnese.⁵⁶ The walls of the bedroom were partly covered with rectangular panels from folding Coromandel screens; the sheets were cut, altered and set into gilded wooden frames, a procedure Juvarra had previously carried out in the Queen of Cerdeña's powder room in the Royal Palace of Turin.⁵⁷ Thanks to an image from the General Palace Archives (*Archivo General de Palacio*, AGP) showing how the room looked before the fire in 1918, we now know about the original appearance of these panels [Figure 4].⁵⁸ We also know about

Figure 3

Drawing of a Chinese screen depicting “figures in relief with rocks and trees” enclosed with the José Patiño’s letter to Francisco de Varas Valdés, President of the Casa de Contratación. In the letter, dated 9 July 1734, Patiño enquired about procuring two red lacquer screens formed of six panels and twenty-four boards (*tablas*) or four six-panel folding screens in the city of Cádiz for Queen Elisabeth Farnese’s Mirror Room in the palace of La Granja de San Ildefonso, Segovia. Courtesy of the Spanish Ministry of Education, Culture and Sport. Archivo General de Indias, MP-ESTAMPAS, 280.



another panel, which was brought into the room after Philip V died and took the place of the monarchs’ bed at a time when the royal bedroom returned to its original location.⁵⁹

In addition to the panels mentioned above, La Granja was also home to various pieces of lacquerware, which were either imported or made by taking sections of the screens and using sacks of warm sand to give them a curved shape and adapt them to the formats of Spanish furniture. Likewise, the 1746 inventory of goods belonging to Elisabeth Farnese includes 453 “lacquers of all kinds” such tables, cabinets (*pape-leras y escritorios*), chairs and beds to furnish the rooms of the palace, as well as everyday items, such as jewellery boxes, small chests, boxes

Figure 4

Photograph of the "Partial View of the 'Chambre du Lit' (Salón de los Charoles) in the Palace of La Granja" prior to the fire in 1918. Archivo General de Palacio, FODI 10159403. © Patrimonio Nacional (Spanish National Heritage).



for storing the dinnerware, fans or wigs, trays and plates for bell-shaped cups (*jícaras*).⁶⁰ Most of these objects were acquired in Cádiz, arriving in shipments on board the fleets from the Indies. The queen also purchased oriental lacquered furnishings in Paris, such as an “antique Japanese” lacquered desk (*mesa escritorio*) and a red varnished chest of drawers “from China” mounted with gilded bronze.⁶¹ Unfortunately, almost all of the items of East Asian furniture have now disappeared, except for a Chinese chest, which is still preserved at La Granja. Adorning the chest, which dates to around the second third of the eighteenth century,⁶² is a vista of rugged mountains, pagodas and huts, and a frieze of lotus scrolls with gilded lacquer and mother-of-pearl inlays, as well as the panels from the rooms (*gabinetes*) mentioned above [Figure 5].⁶³

Figure 5

Chinese black and gold lacquered chest from the mid-eighteenth century, 83 cm X 150 cm X 62 cm, Royal Palace of La Granja de San Ildefonso, Segovia, inv. 10019774. © Patrimonio Nacional.



Elisabeth Farnese's Collection of Japanese and Chinese porcelain in the Palace of La Granja de San Ildefonso

Although we know that the collection of East Asian porcelain at the palace of La Granja was produced in various kilns in China and Japan, the inventories from this period do not tell us exactly where these objects came from; they were either classed as porcelain “from China” or as “from China of Japan,” a description that sheds much light on the confusion surrounding the provenance of these goods at the time.⁶⁴

Most of the porcelain in the collection was produced in the workshops in Jingdezhen (in the south-east Chinese province of Jiangxi). By the beginning of the eighteenth century, this city had become an industrial hub and was home to over 3,000 kilns, which supplied porcelain pieces to the domestic market and abroad. The clusters of workshops and kilns in Jingdezhen covered different areas depending on clients' tastes and budgets, and they were privately owned by entrepreneurs based in the northern province of Anhui. Other pieces were exported from the potter's workshops in Dehua, Fujian province, which specialised in the production of monochrome white porcelain. As the inventory of Elisabeth Farnese confirms, these pieces were very popular in Spain, where a very significant number of objects are described as “white porcelain from China”. The Japanese pieces were produced in the potter's workshops of Arita, in the prefecture of Saga in the north of the island of Kyūshū which had started making porcelain—kaolin (china clay) and china stone (mica)—at the beginning of the seventeenth century.

The porcelain china was transported to Cádiz in boxes along the Philippines route after being traded in Mexico and in other American territories.⁶⁵ The queen's impressive collection of East Asian porcelain was financed by the royal treasury,⁶⁶ and the purchases were made at the port in Cádiz, where the queen acquired various objects during the years of the royal family's residence in Andalusia (1729–1733). Examples of such purchases include a porcelain service from the Indies and various Chinese lacquers.⁶⁷

Oriental goods were also occasionally acquired by way of Dutch trade in Spain. For example, in 1732, the Seventh Marquis of Santa Cruz, Chief Major-domo (*mayordomo*) to the queen, purchased “various tables and other items” from a Dutch ship in the port of Seville.⁶⁸

East Asian porcelain also found its way into the court after being acquired in other European countries, most frequently in France, where the monarchs employed agents to acquire all kinds of objects from the establishments of their *marchand-merciers*. London and Amsterdam were also important hubs in the trade of East Asian objects.

In keeping with the wishes of architect and designer Daniel Marot, the porcelain was displayed on corbels on the walls, on top of sideboards or dressers or in niches, while the large *tibor* jars were placed in the corners of rooms or on the landings between the staircases. Towards the end of the seventeenth century, the potter's workshops of Jingdezhen were producing sets of two, three, five or seven pieces of this pottery in various matching colour combinations and styles (*famille verte*, *famille rose*, *imari* or white-and-blue). The inventory of goods belonging to Elisabeth Farnese includes a description of a five-piece garniture comprising “three *tibor* jars and two vases (*floreros*),” with a trumpet-shaped design inspired by the old-fashioned bronze *gu* vases.⁶⁹ However, as Bonavia's 1746 design for the monarchs' new room in Buen Retiro demonstrates, a single jar (*tibor*) could also be combined with two of these *gu*-style vessels [Figure 11].

The most representative pieces were the *tibor* jars, which had covers crowned with lions or lotus blossoms and were displayed on gilded wooden stands that enhanced their stature. The queen's inventory of property at San Ildefonso from 1746 lists over thirty marble and several wooden stands for *tibor* jars.⁷⁰ Bonavia's plans from the same year for the monarchs' new room in the Buen Retiro Palace also depict two large *tibores* flanking a small sideboard with a clock on the top [Figure 11]. These vessels, which came in sets of different sizes (extra-large, medium-sized, or small) were in high demand in aristocratic households and frequently factored in the shipments of goods arriving in Cádiz.⁷¹ The Duchess of Pastrana's property inventory from 1737 is a prime example, listing a total of 32 *tibor* jars of different sizes.⁷²

Most of the porcelains described in Elisabeth Farnese's 1746 goods inventory from the palace of La Granja are in the *famille verte* style,⁷³ “decorated in green” or “with an abundance of greens and golds” (gilded enamels). Various pieces decorated with floral motifs in this colour scheme—*tibor* jars, fishbowls and large balauster jars—are still preserved in the Spanish royal palaces.⁷⁴ This style appeared in the latter part of the seventeenth century, when Zang Yingxuan was in charge of the Jingdezhen kilns (1680-1688) under the rule of Emperor Kangxi (r. 1662–1722). Around this time, potters were beginning to combine new translucent enamels of a greenish hue and a distinct intensity with other

colours: red, black, yellow, purple, cobalt blue underglaze and overglaze, occasionally also featuring gilded enamel. Known as *yingcai* ('hard colours') in China, the colours in this palette were applied to a thick, homogeneous porcelain glaze, which provided an excellent base for the new translucent enamels.⁷⁵ Two *famille verte* jars (*tibores*) with gilded enamel in some of the detail on the leaves and the lid handle are still preserved in the royal palaces of El Pardo and Aranjuez.⁷⁶ The objects, measuring almost 60 cm in height, are adorned with peonies and flowering stems (with the flowers of the four seasons: plum blossom, peony, lotus flower and chrysanthemum) inside four panels, and they are identical to one of the *tibor* jars in the collection belonging to Augustus the Strong of Saxony, which is still preserved in his palace in Dresden and became part of the monarch's collection during 1720s [Figure 6].⁷⁷

Elisabeth Farnese's inventory also lists a considerable number of dishes "painted in black,"⁷⁸ which may be examples of the *famille noire* style,⁷⁹ featuring dominant black enamel applied to the porcelain paste using the *biscuit* technique.⁸⁰ However, given the lack of more in-depth descriptions, these plates may also be examples of *mirror-black* or *wu jin you* ceramics, which first appeared during the Kangxi period (1662–1722).

During the last years of the Kangxi emperor's reign (1654–1722), and particularly under the direction of Nian Xiyao, the new supervisor of the Jingdezhen potter's workshops (1726–1735), the colour palette was transformed thanks to the incorporation of a number of new enamels, marking the birth of the new *famille rose* style. These ceramics were characterized by the use of pink enamels,⁸¹ made with a colloidal mixture containing gold nanoparticles, producing a white enamel that could be mixed with other colours to produce a wide range of pastel tones and an opaque yellow enamel. Somewhat curiously, the inventory contains no specific reference to this new colour (pink enamel), even though these pieces had completely supplanted their *famille verte* counterparts by the second quarter of the eighteenth century. A number of porcelain *famille rose* objects that used to adorn the royal Spanish palaces are still preserved: for instance, the phoenix *tibor* jars in the banqueting hall;⁸² the peony *tibor* in the council chamber in the Royal Palace in Madrid;⁸³ the peony and bird *tibor* in the palace of Riofrío;⁸⁴ and the octagonal *tibor* from the Royal Palace of San Ildefonso, La Granja.⁸⁵ The latter is decorated with peony branches and birds, a classic pictorial genre derived from the ink paintings from the Song dynasty (960–1279) [Figure 7], and it is described in the queen's inventory as being "octagonal in shape, [decorated] with various flowers, branches and birds, [and measuring] three feet (*pies*) minus three thumbs (*dedos*) in height". The entry also states that the jar was displayed on a table.⁸⁶

Another style is also clearly identified in the inventories of Elisabeth Farnese. The presence of *imari* objects is evident from the descriptions of jars (*tibores*) "painted in blue, red and gold";⁸⁷ however, the

Figure 6

Chinese famille verte *tibor* jar from the Kangxi reign (1662–1722), c. 1700, H: 58 cm, Royal Palace of Aranjuez, inv. 10028174. © Patrimonio Nacional.



inventory entries do not tell us whether this would have been Chinese or Japanese *imari*, since this colour gamut was produced around the same time in both countries. This particular style is characterised by the use of underglaze cobalt blue, iron oxide red enamel and gilded enamel (occasionally also with green or yellow enamel). The *imari* style emerging in Japan during the second half of the seventeenth century, when the Japanese—taking advantage of the political crisis that ensued as a result

Figure 7

Chinese famille rose *tibor* jar from the Yongzheng reign (1723–1735), H: 88 cm. Royal Palace of La Granja de San Ildefonso, inv. 10027298. © Patrimonio Nacional.



of the change in the dynasty—started exporting this kind of porcelain to Europe. Although *imari* porcelain was made in the kilns of Arita, it was exported from the Japanese port of Imari (Saga prefecture) to the port of Nagasaki, where the Dutch East India Company (VOC) held a number of trading posts. When the porcelain production resumed in the Jingdezhen kilns around 1680, the potters began to imitate this

Figure 8

Japanese *imari* tibur jar, early eighteenth century. Edo period (1615–1868). H: 79 cm. Royal Palace of La Granja de San Ildefonso (Segovia), inv. 1026406 © Patrimonio Nacional.



combination of colours, which had been so successful in Europe, although it must be said that there are considerable differences between Chinese and Japanese porcelains.⁸⁸ Various Japanese *tibur* jars from the Edo period (1615–1868) are kept in the Royal Palace of San Ildefonso, La Granja⁸⁹ and in the Royal Palace of Madrid.⁹⁰ These date back to the very start of the eighteenth century and may have formed part of the queen's collection. Another two Japanese *tibores* can also be found in the Museo Nacional de Artes Decorativas [Figure 8].⁹¹ Various Chinese *tibur* jars in the *imari* style, dating back to the first two decades of the eighteenth century, are also preserved in the Royal Palace of San Ildefonso, La Granja.⁹²

The white porcelain pieces in the queen's collection were produced in the kilns of Dehua,⁹³ in the south of Fujian Province. Nowadays, these objects are better known as *Blanc de Chine*, taking their name from the

Figure 9

Dehua Guanyin with child and gilded bronze mounts with faucet from the Kangxi reign (1662–1722). H: 71'5 cm. Royal Palace of La Granja de San Ildefonso (Segovia), inv. 10024250. © Patrimonio Nacional.



French term used to classify such objects in the nineteenth century. Exports of Dehua porcelain, made with hard, grainy paste and with a homogeneous, shiny glaze, were among the goods traded by the Portuguese and Spanish during the seventeenth century via the ports of Amoy (Xiamen) and Macao, as well as from Manila to Mexico and other territories in South America.⁹⁴ Various bowls of this style were found in the shipwreck of the *Nuestra Señora del Carmen* frigate (better known as the *Genovesa*), which sank in 1730. They had been part of a shipment from Cartagena de Indias to the port of Cádiz.⁹⁵ Later, during the eighteenth century, the Dutch and English established themselves

Figure 10

Dehua Buddhist Lion incense-stick holder from the mid-seventeenth century, H: 16'5 cm. Royal Palace of La Granja de San Ildefonso (Segovia), inv. 10040633. © Patrimonio Nacional.



with their respective trading companies in the port of Canton (now the city of Guangzhou) and continued to export this style of porcelain to northern Europe. Most of the Dehua objects in the queen's inventory are listed under the heading of "Blanc de Chine". They were used to decorate the walls and the fireplaces of various rooms, such as the Mirror Room, the Powder Room (*la Pieza del Tocador*), the Fireplace Room (*Pieza de la Chimenea*), the room adjacent to the anteroom, the "[room] in which mass is held," and the Guest Room.⁹⁶ Some of the objects were moulded, such as the five Blanc de Chine figures of the *Guanyin*, the bodhisattva of Compassion [Figure 9]⁹⁷ and a pair of smiling Buddhas (*Mi Le Fo*), described as "two old bald-headed [individuals] who are smiling with stomachs exposed,"⁹⁸ as well as other specimens in the form of animals such as roosters, rabbits, dogs and elephants. The most popular pieces were the Chinese Buddhist lions [Figure 10]. As the heraldic emblem of

the Shakya clan, of which the Buddha was a member, the Lion was a symbol of the Buddhist religion. These pieces were produced in various sizes and began to be exported in the 1640s,⁹⁹ making their way into collections all over Europe.¹⁰⁰

When Philip V passed away, Elisabeth Farnese was forced to move to the Royal Palace of La Granja de San Ildefonso, and from 1747 to 1759, efforts were made to conclude the work on the building. The interior décor was updated and renewed, occasionally incorporating the oriental pieces that continued to make their way into the palace by way of gifts or purchases. One such example is the previously unpublished report of the queen receiving a number of fans, some “large Chinese figures”—most probably made of porcelain—and “24 large figures painted on Chinese paper (*papel de la china*), known as “*Mandarins*” from the Spanish ambassador in London in 1755.¹⁰¹

Orientalia in Buen Retiro Palace

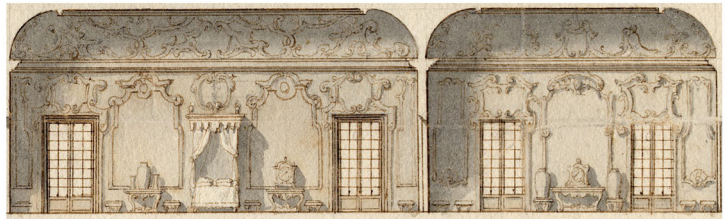
There is very little archival information regarding the condition and décor of Philip V and Elisabeth Farnese’s rooms in Buen Retiro, the palace that was originally the monarchs’ summer residence in Madrid but became their official residence after the fire at the Royal Alcázar in 1734.¹⁰² Despite the somewhat fragmented nature of the information currently available, we have managed to locate a number of accounts providing insights into the presence of East Asian objects in the monarchs’ rooms.

We know that the queen’s quarters housed two rooms with a distinctly East Asian style during the 1730s: a *cabinet* (*gabinete*) filled with lacquers and mirrors, and a room referred to as the Chinese Room (*Pieza de los Chinos*).¹⁰³ It is quite possible that the first of these was the room commissioned by Louis I’s widow, Queen Luisa Elisabeth of Orleans, in 1724. We have documentary evidence that “the queen’s *cabinet* (*gabinete*) with the walnut floor” was home to various “porcelains and lacquers” in this same year.¹⁰⁴ The decorations in the room were finished after the death of King Louis I (1707–1724), as evidenced by the payment for the three days spent “carrying the widow queen’s porcelain and china from the palace to [Buen] Retiro.”¹⁰⁵ And it is very possible that this is the room in which the lacquered cabinets (*papele-ras*), for which the resident locksmith, Joseph Nicolas de Flores, made “a new, well-polished and tempered key in the French style” and fitted with a new brass lock in 1725.¹⁰⁶

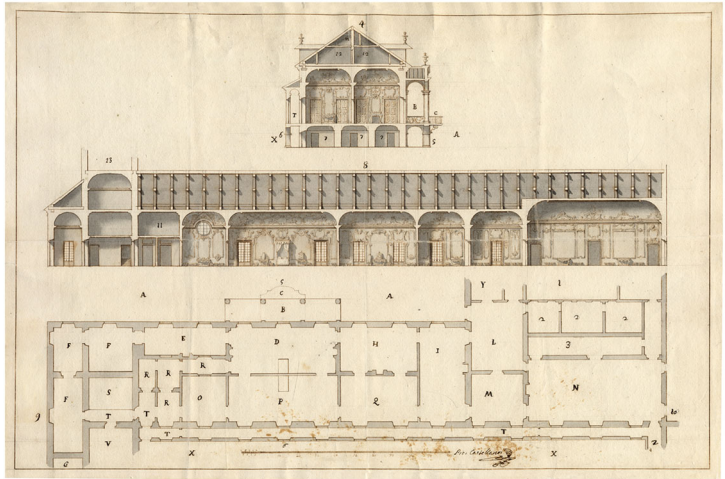
The palace of Buen Retiro became the official royal residence as of 1735. The refurbishment work in the building gradually began, and plans were made for new quarters for the monarchs in 1746, with Bonavia appointed as the designer. Although the plans never came to fruition, they do tell us a great deal about the influence of East Asian styles in the refurbishment of the monarchs’ rooms. This can be seen from the

Figure 11

Plan for a new room for the monarchs in Buen Retiro Palace, designed by Bonavia in 1746. Detailed view of the bedroom and summer powder room decorated with East Asian porcelain objects. Archivo General de Palacio, plano (drawing) 1057. © Patrimonio Nacional.



(a)



(b)

presence of porcelain objects in the summer bedroom and the summer powder room, as depicted in the drawing by the Italian architect [Figure 11].¹⁰⁷

While the work commenced on this project, which was brought to a halt by the unexpected death of Philip V on 9 July 1746, the monarchs' quarters were temporarily moved to Infante Louis's rooms and the surrounding areas. These quarters displayed a great deal of the general influences that defined the monarchs' taste with regard to furnishings, interior décor and layout, and various *cabinets* (*gabinetes*) were decorated with a combination of lacquered panels and Chinese porcelain.

There is very little archival information about how these spaces were refurbished. With regard to the presence of East Asian-style objects, however, the first thing we notice is that expert lacquerers Antonio Hurtado and Manuel Gil were commissioned to produce lacquers (*charoles*) to cover the walls.¹⁰⁸ We also know that the renovation work was completed with the addition of a number of boards and folding lacquered screens acquired from various traders.¹⁰⁹

The East Asian porcelain was delivered in March and April 1746, and it was supplied by Gaspar Muñoz, Joseph Sánchez, Pedro Nogueira (who supplied porcelain for the *gabinete*), Manuel Saez de Saldua, and

Figure 12

Deep dish and tureen bearing Philip V's coat of arms, from the set commissioned in China during the 1730s, H: 17'5 cm (tureen), D: 22'5 cm (dish), Museo Nacional de Artes Decorativas, inv. CE19708 and CE19709.

Photography: Museo Nacional de Artes Decorativas, Courtesy of the Spanish Ministry of Education, Culture and Sport, Madrid.



Miguel Fordinier.¹¹⁰ These objects were gradually put on display from 23 March 1746, once the carpenters had left the queen's quarters,¹¹¹ and there are records of various payments to Juan Trevisani for carving work, possibly for shelves or some kind of wall mounts, and daily wages for "displaying the porcelain."¹¹²

The letter from Philip V and Elisabeth Farnese to their son Infante Philip, the then Duke of Parma, is confirmation that the monarchs were delighted with the final result. In the correspondence dated 3 April 1746, the monarchs informed their son that they had been at the Buen Retiro Palace and that their quarters were indeed very beautiful. The queen made particular mention of the upholstery and the furniture with which their rooms were decorated, as well as the small *cabinet* (*gabinete*) decorated with glossy lacquers, white porcelains and mirrors, assuring him that it was the best part of the palace and that he would surely love it if he could see it.¹¹³

Commissioned Chinese Porcelain and Textiles in the Royal Residences

Passionate about fine dining, Philip V and Elisabeth Farnese possessed all manner of household goods and objects to adorn the dining table, including a luxurious service commissioned in China bearing the monarch's coat of arms; a sign of prestige and ostentation.¹¹⁴ The earliest documentary evidence of this set dates from 1774, when the service was described in full and in great detail in the property inventory that was drawn up after the queen's death. It appeared under the entry entitled "Service from China of Japan (*de China del Japón*) bearing the Royal coat of arms," (as discussed in Krahe Noblett 2016).¹¹⁵ The service comprised 510 pieces [Figure 12], including a set of 286 items for

serving coffee, tea and chocolate. The service consisted of 98 small dishes (*trincheros*) and 33 deep dishes, as well as dishes of various sizes, four deep salad bowls “with scalloped rims” (in the manner of cooling dishes or *Monteith* bowls),¹¹⁶ six large terrines with their lids and handles, two barber’s bowls, six chamber pots, six cubes, eight candlesticks, ten sugar bowls with lids and two with pierced lids, four mustard servers, four salt shakers, two sauce bowls, and two vinegar sets. This exceptional service was also completed with two *tibor* vases with two matching bowls (*barreños*).¹¹⁷

As mentioned above,¹¹⁸ and as recent studies suggest,¹¹⁹ this service, decorated with red, blue, turquoise and gilded enamels,¹²⁰ was made around the 1730s and should therefore be considered in relation to other similar services from the same period.¹²¹ Unfortunately, the document containing details of the commission has not been found so we cannot be sure how or when the service arrived in Madrid. It was previously assumed that the service was commissioned in France around 1720 and transported by the French East India Company;¹²² however, historian Willian Sargent has recently suggested that it was probably given as a gift to Philip V by Fernando de Valdés y Tamón, General Captain of the Philippines. This assumption is based on the similarities between this set and his own service, which is also decorated with a coat of arms.¹²³

Commissions of Chinese porcelain services bearing coats of arms were very common among the Spanish elite during the 1740s and the 1750s. Two such services that are worth mentioning here belonged to the First Marquis of the Ensenada,¹²⁴ and they were decorated with *famille rose* enamels with gilding (ca. 1743)¹²⁵ and grisaille and gold (ca. 1750).¹²⁶ The service belonging to the Marquis of Ovando is also worthy of note; it features grisaille and gold decoration with baroque-style Du Paquier borders for the compartments.¹²⁷

As well as vessels for the dining table, large-sized commissioned *tibor* jars sporting Philip V’s coat of arms were also produced. These items are listed in the inventory along with their matching bowls (*barreños*). The three *tibor* jars currently preserved with the Spanish Bourbons’ coat of arms on the neck are also adorned with gadrooned (*gallonado*) jars with a mix of East Asian and Western flowers such as carnations, peonies, lilies and chrysanthemums.¹²⁸ The similarities between the king’s *tibor* jars and those owned by the Governor of the Philippines, Fernando de Valdés y Tamón, suggests that the jars, like the service, were given to the king as a gift in the 1730s.

In terms of East Asian textiles, the introduction of Chinese silk into Spain was actually rather limited because imports of silks and textiles from China and other parts of Asia were banned by royal decree from 17 September 1718.¹²⁹ However, we have found documentary evidence that they formed part of the furnishings inside the Spanish palaces during the reign of Philip V, and that they were used as wall hangings and to cover furniture or walls, even though most of them have now been lost to posterity.¹³⁰

We know that in 1736, six armchairs in the palaces of El Pardo and Aranjuez were upholstered in white embroidered satin from China and that there is record of four bed sets in patterned twill with flowering branches, birds and figures, along with matching curtains.¹³¹

It is very possible that these last pieces are some of Elisabeth Farnese's pieces of "Chinese drapery," which were missing from the inventory that was drawn up when Philip V died in 1746 but are described in detail in an unpublished document, which we have located in the Textile Museum of Tarrasa (*Centro de Documentación y Museo Textil de Tarrasa*).¹³² The list starts by numbering the pieces made of white twill, a set consisting of a "patterned Chinese" [bed set] with branches, flowers and little birds" which comprised an "imperial canopy, headboard [cover], coverlet, seven friezes and three bed valances, four curtains, two attachment rings (*abrazaderas*) and two trims." There is also mention of matching curtains for doors and windows, as well as another three "of the same Chinese [curtains] with butterflies"; 62 "lengths of white Chinese linen, with various pictures;" 51 "for friezes and overwindows," and another length of "patterned white Chinese twill [...]," which were completed with seven lengths of the same cloth for trims and four curtains of the same material. The list continues with a description of various pieces decorated with "Chinese" motifs: four curtains "in white Chinese twill, with two large Chinese motifs;" "a large piece [...] with two large Chinese motifs;" "another, also with four large motifs" of the same kind;" "another with a large motif", and "another two large pieces, each with three large Chinese motifs". The following pieces of yellow twill were registered: "a hanging [...] with Chinese floral pattern, consisting of nine cloths, lined with a trim of the same colour," formed of 13 breadths, "three Chinese curtains," "one bed set [...] with a Chinese pattern, which served as drapery in a *gabinete*," of which all that remained were a curtain "made from the coverlet for said bed," a piece of the same twill, "the canopy of the aforementioned bed" and seven other pieces.

Likewise, a record of the textiles in the Buen Retiro Palace (from 1744) includes an entry for curtains made from Chinese muslin.¹³³ Finally, we know that the Marquis of Scotti's room in the above palace was completely upholstered in taffeta and small "satins de la chine," of which the queen was very fond, as she mentioned to Infante Carlos in one of her weekly letters from April 1746.¹³⁴

Conclusions

Based on the archival documentation consulted in this study, we know that the presence of East Asian objects in the palaces of Philip V and Elisabeth Farnese was much more extensive than previously imagined. These kinds of objects—particularly porcelain, lacquers and textiles—were generally reserved for decorating private quarters, such as

bedrooms or parlours. The research into some of the pieces that were previously used for such decorative purposes has also allowed us to expound on their chronology and classifications. We have also deepened our understanding of the transport routes used and the reception of the objets d'art arriving from China and Japan as gifts, commissions or purchases to be used as household goods and for decoration.

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 Archivo General de Simancas (AGS, Valladolid)
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Notes

1. On this subject, see Almudena Pérez de Tudela & Annemarie Jordan Gschwend, "Luxury Goods for Royal Collectors: Exotica, Princely Gifts and Rare Animals Exchanged between the Iberian Courts and Central Europe in the Renaissance (1560–1612)," in *Exotica: Portugals Entdeckungen im Spiegel fürstlicher Kunst- und Wunderkammern der Renaissance; Die Beiträge des am 19. und 20. Mai 2000 vom Kunsthistorischen Museum Wien veranstalteten Symposiums, Jahrbuch des Kunsthistorischen Museums Wien*, vol. 3, eds. Helmut Trek and Sabine Hagg (Mainz, 2001, 1–127); Helmut Trek, "Exotica in the Kunstkammern of the Habsburgs, their Inventories and Collections," in *Exotica: The Portuguese Discoveries and the Renaissance Kunstkammer*, ed. Helmut Trnek & Nuno Vassallo e Silva (Lisbon: Calouste Gulbenkian Foundation (Vienna): Kunsthistorisches Museum, 2001), 39–67; Annemarie Jordan Gschwend & Almudena Pérez de Tudela, "Exotica habsburgica. La casa de Austria y las colecciones exóticas en el Renacimiento temprano," in *Oriente en Palacio. Tesoros Asiáticos en las colecciones reales españolas*, comp. Marina Alfonso Mola & Carlos Martínez Shaw (Madrid: Patrimonio Nacional, 2003), 27–38; Cinta Krahe Noblett, *Chinese Porcelain in Habsburg Spain* (Madrid: Centro de Estudios Europa Hispánica, 2016); and Teresa Canepa, *Silk, Porcelain and Lacquer: China and Japan*

- and their Trade with Western Europe and the New World, 1500–1644*, (London: Paul Holberton Publishing, 2019).
2. José Luis Sancho Gaspar, “De la galería del rey al gabinete de la Reina: Felipe V y sus interiores,” in *El arte en la corte de Felipe V*, ed. José Miguel Morán Turina (Madrid: Fundación Caja de Madrid-Patrimonio Nacional-Museo Nacional del Prado, 2002), 329–352.
 3. Diego Angulo Íñiguez, *Catálogo de las Alhajas del Delfín*. (Madrid: Museo del Prado, 1989/1a ed. 1944); Letizia Arbeteta Mira, *El tesoro del Delfín: alhajas de Felipe V recibidas por herencia de su padre Luis, Gran Delfín de Francia* (Madrid: Museo del Prado, 2001).
 4. Four of these seven pieces are preserved in the Prado Museum: *Small jade and silver-gilt brazier with two masks* (O-64); *Large vessel with a jade and silver-gilt cover* (O-65); *Chinese jade vessel with a silver-gilt foot* (O-67); *Agate cup in the form of a peach* (O-68). The other items—a jug (*jarro*) with a lid and two jade cups—were stolen from the museum in 1918, and their whereabouts are still unknown. On this subject: Angulo Íñiguez, *Catálogo de las Alhajas del Delfín*, 108–109, 111–113, 210 and 219; Arbeteta Mira, *El tesoro del Delfín: alhajas de Felipe V*, 214–215, 257–258, 282, 304 and 348–350; idem, “Asia en las colecciones reales españolas: el tesoro del Delfín,” in Alfonso Mola & Martínez Shaw, Carlos (comps.). *Oriente en Palacio.*, 188–20.
 5. Museo de América (Madrid), inv. no. 12473–12481 (held in the Museo Nacional del Prado). Cf. Arbeteta Mira, *El tesoro del Delfín: alhajas de Felipe V*, 356; idem. “De laca y oro: diez piezas extraviadas del Tesoro del Delfín,” *Boletín del Museo del Prado* 42 (2006): 32–38; Yayoi Kawamura & Letizia Arbeteta Mira, “Un service à café: présence du laque japonais à la cour de Louis XIV,” *Arts Asiatiques* 67 (2012): 153–160; and Letizia Arbeteta Mira, “El Tesoro del Delfín, una herencia de la familia real francesa,” in *Los tesoros ocultos del Museo del Prado*, Francisco Calvo Serraller et al. (Madrid: Fundación Amigos del Museo del Prado; Barcelona: Círculo de Lectores, 2017), 243–276.
 6. The *mizutsugi* jug was originally intended for pouring hot water into a smaller vessel (*mizusashi*) during the tea ceremony but was actually used as a coffeepot in France and Spain. Cf. Sen’o Tanaka and Sendo Tanaka, *The Tea ceremony* (Tokyo: Kodansha International, 2000), 174. Kawamura uses the term *yuto* to refer to this vessel (cf. Yayoi Kawamura & Letizia Arbeteta Mira, “Un service à café,” 154).
 7. A *negoro* artefact (a *choshi* or sake server with a flat lip and a curved handle) from the Muromachi period (1336–1573) was sold in Bonhams (lot number 83) on 9 November 2011. We would like to thank Dr. Christiaan Jörg for his comments about this object.

8. Cf. Kawamura & Arbeteta Mira, "Un service à café," 153–160.
9. The *negoro* lacquerware technique was first developed during the thirteenth century in the Buddhist temple of Negoro-ji in the city of Iwade, close to Mount Katsuragi, in the former Kii Province, today known as Wakayama Prefecture. The term *negoro-nuri* (or *negoro*-style lacquer) was used to describe these vessels during the Edo period (1615–1867).
10. Antje Papist-Matsuo, "Enduring Beauty: On the Art of Negoro Lacquer," *Orientalisms* 40–7 (2009): 1–6.
11. James C. Y. Watt & Barbara Brennan Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection* (New York: Metropolitan Museum of Art, 1992), 160–61.
12. José María Silos Rodríguez, *Las embajadas al sudeste asiático del gobernador Bustamante (Filipinas 1717-1719)*. (Madrid: Ministerio de Defensa, 2005), 107–121.
13. Archivo Histórico Nacional (hereinafter AHN), Estado, leg. 2308. See Appendix of Documents: document 1. (Translator's note: all Spanish references to archival sources have been retained in this translation for the purpose of clarity.)
14. María Mercedes Fernández Martín, "Presentes enviados desde Filipinas a Felipe V." *Reales Sitios* 163 (2005): 62–66. Also see: María Paz Aguiló Alonso, "Via Orientalis 1500–1900. La repercusión del arte de extremo oriente en España en mobiliario y decoración," in *XII Jornadas Internacionales de Historia del Arte. El arte foráneo en España. Presencia e Influencia* (Madrid: CSIC, 2005), 533.
15. AHN, Estado, leg. 2308.
16. The Japanese term *maki-e* literally means 'sprinkled picture'.
17. On the subject of cabinets of this kind see: Oliver Impey and Christiaan Jörg, *Japanese Export Lacquer 1580–1850* (Amsterdam: Hotei Publishing, 2005), 131–136.
18. AHN, Estado, leg. 2308. See 'Appendix of Documents', (Document 2).
19. A very fine piece of painted cotton cloth, as referenced in the account of "Chinese goods and metals of uncommon names carried on board the Buen Consejo ship and frigates Venus and Santa Rosa." AHN, Diversos-Colecciones, 30, n. 6.
20. In the case of Maria Anna of Neuburg, the property inventory that remained in the Palace of Guadalajara following her death in 1740 mentions cabinets, boxes and lacquer trays and various porcelain items—such as cups, bowls, and teapots—which became the property of the queen (AGP, Reinados, Felipe V, leg. 269, exp. 1). The queen's inheritance from her deceased mother also included a number of East Asian objects: "a Chinese cup with its lid mounted in gilded silver"; "six Chinese bell-shaped cups (*jícaras*) with saucers for coffee"; "a Chinese coffee pot with its lid and base in gilded silver"; "a small Chinese pot (*botecito*)

with its lid mounted in gilded silver”; “two small lacquered cabinets (*escritorios de sobremesa*), with silver corner pieces; in one, there are three coloured lacquer plates (*macerinas*), and a cup, with its black lacquered saucer. In the other small cabinet (*escritorio*) there are four black lacquered plates (*macelinas*), two circular and two oval-shaped, six bell-shaped cups (*jicaras*) for chocolate, in the same style: another two coloured ones, and three small pots (*botecitos*), two with a lid and one without a lid, and a circular box with its lid”, all appraised at 1,800 reales; and “two lacquered boxes, one circular and one oval-shaped; in one there is a gold medal, the size of a peseta coin,” appraised at 220 reales. Archivo del Ministerio de Justicia (hereinafter ‘AMJ’), Casa Real, caja 31, expediente 4021.

21. They varied in size; most were “a third [of a *vara*] in length and almost a quarter in width, and other medium-sized and smaller [paintings] of a quarter in length and the corresponding width”. Archivo General de Palacio (hereinafter: AGP), Registros, 248, folios 315v.–316, transcribed in Ángel Aterido Fernández, Juan Martínez Cuesta & José Juan Pérez Preciado, *Inventarios reales. Colecciones de pinturas de Felipe V e Isabel de Farnesio*. (Madrid: Fundación de Apoyo a la Historia del Arte Hispánico, 2004) vol. 2, 192, asiento (entry) 229.
22. Impey and Jörg, *Japanese Export Lacquer*, 111–218.
23. However, the *kuan cai* technique had emerged during the second half of the sixteenth century.
24. The term *Coromandel* refers to the port of the same name on the Indian coast of Kerala, where these objects were exported to England. It was the French who adopted this term to classify this style in the mid-nineteenth century, as had previously been the case with porcelain.
25. María Soledad García Fernández, “Paneles de laca para las habitaciones de Felipe V en La Granja, proyectadas por Juarra,” in *Filippo Juarra 1678–1736. De Mesina al Palacio Real de Madrid*, edited by Antonio Bonet Correa & Beatriz Blasco Esquivias (Madrid: Ministerio de Cultura, 1994), 277–289; García Fernández, “Le panneaux en laque de la chambre de Philippe V au palais de La Granja de San Ildefonso,” in *Philippe V d’Espagne et l’Art de son temps, Actes du Colloque des 7, 8 et 9 juin 1993 à Sceaux*. (Sceaux: Musée d’Île-de-France, 1995) Vol. 2, 193–207; and María Soledad García Fernández, “Muebles y paneles decorativos de laca en el siglo XVIII,” in *Oriente en Palacio*, ed. Alfonso Mola & Martínez Shaw, 338–344.
26. On the subject of coromandel lacquer: W. De Kesel & G. Dhont, *Coromandel Lacquer Screens*. (Gante: Snoeck-Ducaju & Zoon, 2002).
27. AGP. Administración General (hereinafter Adm. Gen.), legado 712.

28. On the renovation of this room during Philip V's reign, see: Yves Bottineau, *El arte cortesano en la España de Felipe V (1700–1746)*, (Madrid: Fundación Universitaria Española, 1986), 448 and 449; José Manuel Barbeito *El alcázar de Madrid*, (Madrid: COAM, 1992), 215–216; Beatriz Blasco Esquivias, *Teodoro Ardemans y su entorno en el cambio de siglo (1661–1726). Aspectos de la arquitectura y el urbanismo madrileños de Felipe II a Carlos III.* (Madrid. Doctoral thesis. Universidad Complutense de Madrid, 1992), 636 (n. 96); José Luis Sancho Gaspar, "El interior del alcázar de Madrid durante el reinado de Felipe V," in *El Real Alcázar de Madrid. Dos siglos de arquitectura y coleccionismo en la corte de los reyes de España*, edited by Fernando Checa Cremades (Madrid: Nerea, 1994), 111, n. 53; and François Fossier, *Les dessins du fonds Robert de Cotte de la Bibliothèque Nationale de France. Architecture et décor*, (Paris-Rome: Bibliothèque nationale de France-École française de Rome, 1997), 667.
29. The term *gabinete*, translated here as 'cabinet', was used to refer to small, carefully decorated rooms that were most commonly used for receiving guests. In this particular case, the Furias Room was where Philip V met with his Secretary of State in the Alcázar building most afternoons. José Manuel Barbeito. *El Alcázar de Madrid*, 212.
30. Some scholars have erroneously suggested that these screens were inherited from the dauphin. On the presence of these objects in the Habsburgs' collection, see: Cinta Krahe Noblett, *China Porcelain in Habsburg Spain*, 390 and 394–395.
31. See footnote 3.
32. AHN, Estado, legado 2669, expedientes. 138, 143 y 165. See Bottineau, *El arte cortesano*, 448, 449; Blasco Esquivias, *Theodoro Ardemans y su entorno*, 612; and Cristina Ordóñez Godet, *De lacas y charoles en España: siglos XVI–XIX* (Madrid. Doctoral thesis. Universidad Complutense, 2016), 725–727.
33. AGP, Adm. Gen., leg. 712. These were two folding screens consisting of twelve panels decorated in relief with figures, twenty-four lacquered panels inlaid with mother-of-pearl, and a third set of seventeen differing panels. García Fernández, "Muebles y paneles decorativos de laca en el siglo XVIII," 338.
34. The pieces in the *Tesoro del Delfín* collection were held at La Granja until 1776, when Charles III donated them to the Real Gabinete de Historia Natural, as the Spanish National Museum of Natural History was known at the time. Arbeteta Mira, *El tesoro del Delfín: alhajas de Felipe V*, 30.
35. The palace's various inventories are listed in Delfín Rodríguez Ruiz (ed.), *El Real Sitio de La Granja de San Ildefonso: retrato y escena del Rey* (Madrid: Patrimonio Nacional, 2000), 476.

36. Delfín Rodríguez Ruiz, “El Palacio del Real Sitio de La Granja de San Ildefonso. Un retrato cambiante del rey,” in *El Real Sitio de La Granja de San Ildefonso*, coordinated by Rodríguez Ruiz, 25–41.
37. AHN, Ministerio de Asuntos Exteriores, Santa Sede, leg. 286, fol. 995.
38. Bottineau, *El arte cortesano*, 521, n. 371; and Ordóñez Godet, *De lacas y charoles*, 226.
39. AGP, Administraciones patrimoniales, San Ildefonso (hereinafter, SI), caja 23018, expediente 4.
40. García Fernández, “Muebles y paneles decorativos,” 340; and Ordóñez Godet, *De lacas y charoles*, 732–733.
41. We know this from the “Inventory of furniture, jewels and other personal effects belonging to Her Majesty the Queen Mother in this Royal Palace of San Ildefonso,” which was drawn up in 1766. AMJ, Casa Real, c. 31, exp. 4040, fol. 140.
42. J. Díaz de Torres, *Estado y forma, que al presente tiene el real nuevo sitio, y Palacio titular de San Ildefonso*. (Madrid, 1723).
43. “Si è inteso che nella villa di Sn Ildefonso sia caduto una parte del Palazzo nuovam^{te} fabricavo, senza aver causato alcun danno a persona, bensi a diversi mobili, e pitture di gran prezzo, otre a una gran quantita di porcellane della cina, che stavano collocate in un gabineto della regina.” Notices from Madrid, 31 May 1727. Archivio di Stato, Florencia, *Mediceo del Principato*, filza 5012.
44. The archives provide record of a payment of 18,830 reales made to Martín de Valenzuela on 28 July 1733 for the hire of 34 oxcarts in order to carry “china and other jewels from the queen’s *gabinete*” from Seville to San Ildefonso. AGP, Reinados, Felipe V, leg. 44–2. On the East Asian pieces acquired by the queen in Cádiz: Teresa Lavalle Cobo, *Isabel de Farnesio. La reina coleccionista* (Madrid: Fundación de Apoyo al Arte Hispánico, 2002), 113, n. 105.
45. The inventory of the goods in the queen’s possession at San Ildefonso in 1746 mentions that this room had a wall that was “adorned with red lacquers, some of them old and others modern, made in this palace” from the cornice to the skirting. AGP, SI, c. 13.568, fol. 218v.
46. *Idem*, fols. 221v.–222 and 223–225.
47. On this subject, see José Luis Sancho Gaspar, “Juarra en los palacios reales españoles: el Palacio de La Granja,” in *Filippo Juarra 1678–1736*, comp. Bonet Correa and Blasco Esquivias, 255–261; García Fernández, “Paneles de laca para las habitaciones de Felipe V”; and Ordóñez Godet, *De lacas y charoles*, 631–633.
48. AGP, SI, c. 13.568, fols. 270r. and v.
Translator’s note: for the purposes of transparency and

- consistency, specialist Spanish terms have been written in italics throughout this translation, along with their English equivalent or explanation as defined by the author. A full glossary of terms is available online at <https://openaccess.leidenuniv.nl/bitstream/handle/1887/28741/06%20Glossary.pdf?sequence=15>.
49. Letter from the Marquis of Scotti to Domingo María Sani, dated 29 October 1734. AGP, SI, c. 13.553.
 50. See footnote 37.
 51. Archivo General de Indias (hereinafter AGI), Contratación, 1990, Registros de venida de Nueva España, 1729. [single sheet]: "Diego de Rivera, 30 packages of Chinese goods belonging to Her Majesty" (*Diego de Rivera, 30 tercios de géneros de China pertenecientes a Su Majestad*).
 52. The lacquered panels were dismantled during the restoration, revealing the decorations on their reverse sides. On this subject: María Soledad García Fernández, "Mobiliario de Felipe V: el Real Sitio de San Ildefonso," *Reales Sitios* 144 (2000): 35–36; *idem*. "Muebles y paneles decorativos (2003); and Ordóñez Godet, *De lacas y charoles*, 735–741.
 53. AGI, Arribadas 18, Secretaría Juzgado de Arribadas, oficios de José Patiño a Francisco de Varas Valdés, 1734: "[S. F]: 'Necesitandose con precision para el gabinete de la reina nuestra señora dos biombos de charol encarnado, de seis hojas cada uno y veinticuatro tablas también de charol encarnado en efecto de ellas, cuatro biombos, de a seis hojas con el mismo dibujo que en cada uno de los dos papeles adjuntos señala, dispondrá VS que con la mayor eficacia se haga en esa ciudad Puerto de Santa María y en los lugares que tuviere VS por más conveniente las más vivas diligencias por si se encuentran remitiéndolos VS en este caso, a este Real Sitio con persona de cuidado y con el resguardo correspondiente a que no experimenten en el camino algún descalabro. Dios guarde a VS muchos años como yo deseo. San Ildefonso, 9 de julio de 1734'."
 54. Cádiz, 2 August 1734. AGP, SI, c. 13.551. On this subject: García Fernández, "Paneles de laca," 280.
 55. AGP, SI, c. 13.568, fols. 216–217.
 56. On the genesis of this room's decoration, see: BOTTINEAU, *El arte cortesano*, 557; María Jesús Callejo Delgado, *El Real Sitio de San Ildefonso*. (Madrid. Doctoral thesis. Universidad Complutense de Madrid, 1988), v. III, 974–975; José Luis Sancho Gaspar, "De la galería del rey al gabinete de la Reina," (1994), 261–262; and Ordóñez Godet, *De lacas y charoles*, 741–743.
 57. Juarra acquired Chinese lacquered panels for this room through various Roman merchants in 1732. The panels were decorated with the familiar bird on a branch motif. Francesco Morena, *Chinoiserie. The evolution of the Oriental Style in Italy from the 14th to the 19th Century*. (Florence: Centro Di, 2009), 164–165.

58. AGP, FODI 10159403.
59. The king and queen moved their bedroom back to the central part of the palace in 1743. The space previously occupied by the monarchs' bed in the "chambre du lit" (*gabinete de lacas*) was covered up that year with "a large mirror to match the window" (AGP, SI, c. 23,030, exp. 2). It was replaced by "two beds for the young children" in 1760 (AGP, SI, c. 13,601). We are unsure whether this was when the large black lacquered panel that is still preserved in the room and is also included in the 1766 inventory was first introduced to the room (AMJ, Casa Real, c. 31, exp. 4040, fol. 59).
60. On these pieces, see García Fernández, "Muebles y lacas decorativos," 339; and Ordóñez Godet, *De lacas y charoles*, 228–231.
61. García Fernández, "Muebles y lacas decorativos," 340.
62. Patrimonio Nacional, inv. 10019774. On this subject, also see: García Fernández, "Paneles de laca," 194, 195 and 197; and Ordóñez Godet, Cristina. *De lacas y charoles*, 735–741, although according to the author, it is English and dates back to the eighteenth century. We would like to thank Professor Jörg for his comments about this piece.
63. The queen's inventory from 1766 states that most of the black lacquered pieces—such as chests, trays and boxes—were to be found on the Callejón de los Ídolos, and although the dimensions of the pieces are in proportion, the descriptions of the pieces are very strange.
64. This is confirmed by the reference to "the service from China of Japan" (*la Bajilla de la China del Japón*) in the queen mother's 1774 will and testament (AGP, Adm. Gen., leg. 770, exp. 80). See Cinta Krahe Noblett, *Chinese porcelain in Habsburg Spain*, 404–405.
65. Teresa Canepa, "The Trade in Blanc de Chine Porcelain to Europe and the New World in the Late 17th and early 18th Centuries (Part I)". *Fujian Wenbo*, 81–4 (2012): 2–14.
66. Teresa Lavalle Cobo, "El coleccionismo oriental de Isabel de Farnesio," in *Oriente en Palacio. Tesoros Asiáticos en las colecciones reales españolas*, comp. Marina Alfonso Mola & Carlos Martínez Shaw (Madrid: Patrimonio Nacional, 2003), 212.
67. *Idem. Isabel de Farnesio* (2002), 113, n. 105.
68. The Marquis of Santa Cruz's book of accounts from 1725 to 1737 details a payment, from 7 February 1732, of 21 pesos "for imports of various tables and other items Her Excellence acquired from a Dutch ship that docked in Seville." AHNOB, Archivo del marqués de Santa Cruz, c. 160.
69. A bronze bell-shaped vessel produced in the Shang dynasty (1760–1122 BC) as a container for liquors.

70. AGP, SI, c. 13.568, fols. 270r.–271v.
71. AGI, Contratación, 2013.^a, registros de venida de Nueva España: 1739. (Registry of arrivals from New Spain 1739: Ship named *Santísimo Cristo de Burgos*, also known as *el Castilla*. Substitution for the Lanfranco. [Unnumbered]: [Unnumbered shipment, from the Marquis of Torrecampo]: “Two large boxes containing jars or vases (*tibores*) from China”. [fol. 86v.]: [Shipment no. 79, from Don Juan Domingo de Cosios]: “Two large boxes containing two jars or vases (*tibores*) from China.” [Unnumbered]: [Unnumbered shipment, from the Marquis of Torrecampo]: “Two large boxes containing jars or vases (*tibores*) from China”; Contratación, 2052, registros de venida de Nueva España: 1761. (Trade, 2052, arrivals from New Spain: Ship named *Nuestra Señora del Buen Consejo*. [fol. 2v.]: “To Don José Antonio de Elorga, 10 boxes containing 30 net arrobas of goods from China ..., pottery, two similar folding screens and two vases or jars (*tibores*).”)
72. The inventory lists “nine large blue *tibor* jars from China, with almost identical lids; four *tibor* jars from China, similar but colourful and more delicate; six very similar blue-and-white *tibor* jars with flower sprays, of roughly half a *vara*; four colourful *tibor* jars of a quarter [in size] with flower sprays; six identical small jars (*tiborcillos*), one of which is missing its coloured porcelain lid; a small jar (*tiborcito*) with its blue-and-white lid; a blue-and-white pitcher (*jarra*) measuring roughly a quarter; two small jars (*tiborcitos*) with flower sprays, measuring a quarter.” Archivo Histórico de Protocolos de Madrid, prot. 14.916, fols. 30v.–31.
73. This style had been all the rage in Europe between 1675 and 1725, and in 1862, Albert Jacquemart described it as *famille verte*, since “in all of the objects feature a predominant transparent green, often iridescent, which shines and is applied to almost the entire surface [of the object].” Albert Jacquemart and Edmond Le Blant, *Historia artística, industrial y comercial de la porcelana*. (Paris, 1862), 67–68.
74. Carmen García-Ormaechea, “Los tibores de Isabel de Farnesio y La porcelana de Palacio Real,” in *Oriente en Palacio*, comp. Alfonso Mola & Martínez Shaw, 215–239.
75. *Famille verte* is derived from the *wucai* (five-colour) style, which is characterised by the application of underglaze cobalt oxide and overglaze red, green, purple, yellow and black. The black enamel was covered with a light coat of translucent green or yellow enamel.
76. We must therefore disagree with the timeline in the catalogue for the *Oriente en Palacio* exhibition and with the classification of *famille rose* style. Carmen García-Ormaechea, “Tibor de las estaciones (I y II),” in *Oriente en Palacio*, comp. Alfonso Mola & Martínez Shaw, 230–238.

77. The jar is listed under number 206 in the inventory for the palace in Dresden. We are grateful to Dr. Christiaan Jörg for the information he provided about this piece. On Augustus the Strong's collection of Chinese and Japanese porcelain, see: Eva Ströber, *La Maladie de Porcelaine. East Asian Porcelain from the Collection of Augustus the Strong*. (Leipzig: State Art Collections Dresden, 2001).
78. "... thirty-four plates, some painted in black and others in different colours; three slightly bigger [plates], one painted in black, and two in different colours; four larger [plates], two in black and others like the previous [plates]; another four slightly larger [plates], in colours akin to the previous [plates]; other larger [plates], two in black, and two like the others." AGP, SI, c. 13.568, fols. 257v.–258.
79. The term *famille noire* does not appear in Jacquemart and Le Blant's treatise, whereas it is used in Frederick Litchfield's treatise from 1900. On Chinese porcelain in the *famille noire* style: Linda Rosenfeld Shulsky, "Famille Noire and Mirror-Black: The European Taste for Black Ground Ceramics of the Kangxi Period (1662–1722) and their Relationship to Lacquer." In *Schwartz Porcelain. The Lacquer Craze and its Impact on European Porcelain*, Monica Kopplin & Staatlich Schlösser und Gärten (Munich: Hirmer Verlag, 2004), 31–36.
80. The enamels were applied to an unglazed but fired porcelain body.
81. There is still a lack of consensus between specialists regarding the exact date on which pink, yellow and opaque white enamels were first used to decorate Chinese porcelain. Some examples of *famille verte* porcelain are adorned with pink enamel details. It is very possible that the change in the trend for this colour palette was influenced by European porcelain arriving in China during the Kangxi period. Andreas Cassius is credited with inventing this pink colour effect in the city of Leiden in the Netherlands. The formula for this colour, for producing glass and enamels, would later be used in the kilns of Meissen when the first hard-paste porcelains started to be produced in Europe.
82. Referred to as the "jar of the birds" (*tibor de las aves*), inventory no.: 100003406.
83. Referred to as "*famille rose jar*" (*tibor familia rosa*), inventory no.: 100006896.
84. Inventory number: 10024973.
85. Referred to as "*famille rose jar*" (*tibor familia rosa*), inventory no.: 10027298. Cf. García-Ormaechea, Carmen. "Los tibores de Isabel de Farnesio," 215 and 219.
86. "Another four jars (*tibores*) on the table; the two octagonal [jars] [are decorated] with various flowers, branches and birds, and are three feet (*pies*) minus three thumbs (*dedos*) in height; and the

- other two round [jars] are in different colours and measure two and a half feet (*pies*) in height.” AGP, SI, c. 13.568, fol. 247.
87. “Two jars or vases (*tibores*) painted in blue, red and gold with carved gilded trims and another in glass, measuring three feet (*pies*) and twelve thumbs (*dedos*) in height.” AGP, SI, c. 13.568, fol. 126.
 88. Fernando Tabar de Anitua, *Cerámicas de China y Japón en el Museo Nacional de Artes Decorativas*. (Madrid: Ministerio de Cultura, 1983), 15.
 89. They are described as *imari* with picturesque decorations (XII.8) and floral decorations (XII.9) in the *Oriente en Palacio* exhibition catalogue (Alfonso Mola and Martínez Shaw, *Oriente en Palacio*, 222–223). The *imari* decorated with pavilions (*pabellones*) (XII.7) on page 222 is from the Meiji period (1868–1912), which succeeded the period covered in this paper.
 90. The Japanese jar or vase (*tibor*) from the Royal Palace was described in the *Oriente en Palacio* exhibition as an *imari* depicting a woman with a parasol (XIII. 1). Alfonso Mola, and Martínez Shaw, *Oriente en Palacio*, 232–233.
 91. CE10018 and CE10020.
 92. For example, the *tibor* referred to as the “jar of a thousand flowers” (*Mil flores*). Inventory number: 10003397.
 93. On the subject of Dehua porcelain and *Blanc de Chine*, see: Rose Kerr, John Ayers, et al. *Blanc de Chine: Porcelain from Dehua, A Catalogue of the Hickley Collection*. (Singapore: Curzon, 2002); John Ayers, *Blanc de Chine: Divine Images in Porcelain*. (New York: China Institute Gallery, 2002); and Patrick J. Donnelly, *Blanc de Chine. The Porcelain of Têhua in Fukien*. (New York: Faber and Faber, 1969).
 94. On the trade in Dehua porcelain to Mexico, Peru and New Granada, cf. Canepa, “The Trade in Blanc de Chine Porcelain,” in *Fujian Wenbo*, 13.
 95. *Ibid.*, p. 13 AGP, SI, c. 13.568, fols. 223–231v.
 96. AGP, SI, c. 13.568, fol. 227.
 97. AGP, SI, c. 13.568, fol. 240.
 98. AGP, SI, c. 13.568, fol. 240
 99. John Ayers, “Blanc de Chine: Some reflections,” in *Blanc de Chine: Porcelain from Dehua*, Rose Kerr and John Ayers (Chicago: Art Media Resources, 2002), 30.
 100. For details of other Lions of Fo in the Burghley House Collection (the collection belonging to the Marquises of Exeter), as featured in the goods inventories from 1688 and 1690, cf. Japan Society. *Burghley House. An Exhibition from the Burghley House Collection and based on the 1688 Inventory and 1690 Devonshire Schedule*. (New York: Japan Society, 1986), 174; and in King Louis XIV of France’s collection, cf. Pamela Cowen, “Philippe d’Orleans, l’avant-garde: The Porcelain Owned by

- Philippe II d'Orléans, Regent of France". *Journal of the History of Collections* 18–1 (2006): 54; and in Augustus the Strong of Saxony's collection, which is kept in the *Porzellansammlung* (porcelain collection) in Dresden.
101. Archivo General de Simancas, Secretaría y superintendencia de Hacienda, leg. 5, doc. 530, January 1755.
 102. On this subject, see: M. Simal López, *El palacio del Buen Retiro y sus colecciones durante los reinados de Felipe V y Fernando VI: de «villa de placer» a residencia oficial del monarca (1700–1759)*. (Doctoral thesis. Universidad Complutense de Madrid, 2016), v. I, 465–585.
 103. AGP, Administraciones patrimoniales, Buen Retiro (hereinafter, BR), exp. 28. On the subject of the queen's quarters in Buen Retiro Palace: Mercedes Simal López, "Isabel de Farnesio y el Palacio del Buen Retiro: la reforma del cuarto de los reyes en la nueva residencia oficial de los monarcas (1734–1746)," in *Matronazgo y arquitectura. De la Antigüedad a la Edad Moderna*, edited by Cándida Martínez López and Felipe Serrano Estrella. (Granada: Universidad de Granada, 2016), 451–502.
 104. This is evidenced by the payment of 18 reales for more than a hundred nails and tacks that were used to put together the "queen's parlour with the walnut floor with porcelain goods and lacquers", which were included in the expenses for the work done for the queen's quarters and her daughter from 1st January to August 1724, by the master carpenter Juan Sánchez Chiquito. AGP, Reinados, Felipe V, leg. 44–2.
 105. The payment increased to 30 reales and covered part of the work on the queen's quarters from 1 September to December 1724. *Ibid.*
 106. The cost of each of the repairs rose to 60 reales. AGP, Reinados, Felipe V, leg. 44–3.
 107. AGP, planos, no. 1057. On this project: Rosa María Ariza Chicharro, "El proyecto de Santiago Bonavia para la remodelación del cuarto de los Reyes en el Palacio del Buen Retiro," *Villa de Madrid* 86 (1985): 15–24.
 108. They were to be paid 12,974 and 2,600 reales respectively, for the work completed between March and June of 1746. AGP, BR, c. 11.570. On these two masters, cf. Ordóñez Godet, *De lacas y charoles*, 686–688 and 682–683.
 109. During the month of March and the beginning of April 1746, 5,700 reales were paid to Juan Sanz de Buruaga "for imports of lacquered boards," 2,400 to Lorenzo Gil de la Quadra for a lacquered folding screen, a further 3,600 to Pedro Zamora for importing another lacquered screen, and 2,400 reales to Manuel Tejada for another folding screen. Likewise, Diego Ramos's fee was 9,000 reales for importing another folding screen, while Juan

- de Basaran was due 3,000 reales for another folding screen. AGP, BR, c. 11.570.
110. In March 1746, instructions were issued from China to pay Gaspar Muñoz 14,520 reales for “various pieces of china,” as well as 11,500 to Joseph Sánchez, 15,000 reales to Pedro Nogueira “for china delivered for Her Majesty’s cabinet (*gabinete*),” 2,760 reales to Manuel Saez de Saldua, and 25,800 reales to Miguel Fordinier for china mirrors and a glass chandelier for the monarchs’ quarters. Likewise, Juan Sanz de Buruaga was paid 5,700 reales “for imports of lacquered boards,” while Lorenzo Gil de la Quadra was paid 2,400 reales for a lacquered screen. Another 3,600 reales were paid to Pedro Zamora for importing another lacquered screen, plus 2,400 to Manuel Tejada for another folding screen, 9,000 reales to Diego Ramos for importing another screen, and 3,000 to Juan de Basaran for another folding screen. AGP, BR, c. 11,570.
 111. Letter from Santiago Bonavia to the Marquis of Villarías, Buen Retiro, 23 March 1746. AGP, BR, c. 22.183.
 112. Rusca “et al” would receive 8,700 for their work. AGP, BR, c. 11.570.
 113. Letter from Philip V and Elisabeth Farnese to their son Infante Philip, El Pardo, 3 April 1746. ASP, *Carteggio farnesiano borbonico esterno*, b. 142.
 114. For the analysis of the coat of arms on this service, see: Rocío Díaz, *Porcelana china para España*. (London: Jorge Welsh Books, 2010), 93–95.
 115. Krahe Noblett, *Chinese porcelain in Habsburg Spain*, 401.
 116. An imitation of a piece from this service is preserved in the Cerralbo Museum in the form of a ceramic cooling dish or Monteith bowl from Alcora. Cf. Tabar de Anitua, *Cerámicas de China y Japón*, 225.
 117. Only 72 pieces remain in the Royal Palace in Madrid; a large dish (*fuenta*) and a tureen (*sopera*) are preserved in the *Museo Arqueológico* and another tureen and a large dish are on display in the *Museo de Artes Decorativas* in Madrid. A number of other specimens also form part of private collections: eight pieces are preserved in the Díaz collection (a tureen, a large dish, a hot chocolate pitcher, a bowl, a coffee cup, a jug, a sugar bowl and a large bowl or *escudilla* used for bouillon). On this subject, see Díaz, *Porcelana china para España*, 92–100; and a pair of candlesticks form part of the Conde collection. Cf. William R. Sargent, *Porcelana china en la colección Conde*. (Madrid: El Viso, 2014), 118–119.
 118. For the listing for the tureen and the plate from this service, see the following catalogue for the exhibition of Asian art in Madrid’s public collections: Grupo de Investigación Complutense

- Arte de Asia. *Orientando la Mirada. Arte Asiático en las colecciones públicas madrileñas*. (Madrid: Centro Cultural Conde Duque, 2009), 144-145.
119. William Sargent dates the candlesticks in this service to 1730 and 1739; Díaz believes they are from between 1725 and 1730. Sargent, *Porcelana china*, 118–119; and Díaz, *Porcelana china*, 92.
 120. The service is decorated with the translucent enamels mentioned in this article; it was definitely not decorated with the opaque enamels typical of the *famille rose* style, as has often been since the publication of the article by Teresa Fernández Pereira, “La vajilla de Felipe V de la Compañía de Indias,” *Reales Sitios*, 116 (1993): 25–32.
 121. For a discussion of services bearing coats of arms from France: Antoine Lebel, “Royal China, Chinese porcelain commissioned by the French Royal Family in the 18th century,” *Christie’s Magazine*, (January–February 2003): 88–91; and Sargent, *Porcelanas chinas*.
 122. Alfonso Pleguezuelo Hernández, “Regalos del Galeón. La porcelana y las lozas ibéricas en la Edad Moderna,” in *Filipinas, Puerta de Oriente. De Legazpi a Malaspina*, comp. Alfredo J. Morales Martínez (Madrid: SEACEX, 2003), 142.
 123. Sargent, *Porcelanas chinas*, 116.
 124. Two rooms furnished in the Chinese style are described in the 1754 property inventory for the palace of the Marquis of the Ensenada in Madrid. The small parlour (*gabinete*) on the mezzanine was decorated with “lacquered boards from the Indies in various colours, adorned with gilded boards,” including 44 gilded shelves that were adorned with figurines of animals such as lions and roosters, teapots and cups of “white china,” as well as two statues in the same material, which were displayed in prominent positions at the corner of the floor. In another room (Room 10), the walls were covered with Chinese satin enhanced with the addition of “figures and flowers embroidered in silk of various colours and gold.” Cf. Casto Castellanos Ruiz, “La decoración y el mobiliario de los salones madrileños durante el reinado de Fernando VI: El “menaje” del palacio del marqués de la Ensenada,” in *II Salón de Anticuarios en el barrio de Salamanca*. (Madrid: Escuela de Arte y Antigüedades, 1992), 50–51.
 125. Díaz, *Porcelana china*, 120–123.
 126. *Ibid.*, 126–129; 127.
 127. *Ibid.*, 130–133.
 128. A pair of *tibor* jars can be found in the private collection of Conde Díaz Rubín, while another is preserved in the Museum of Ceramics in Barcelona. Cf. Díaz, *Porcelana china*, 117; and Sargent, *Porcelana china*, 122–123.
 129. Cf. Bottineau, *El arte cortesano*, 480.

130. Most of these objects have been lost to posterity, and the oldest ones that have been preserved date back to the rule of Ferdinand VI. Cf. Benito García, "Tejidos y bordados orientales en las colecciones reales españolas," in *Oriente en Palacio*, ed. Alfonso Mola and Martínez Shaw, 143–148.
131. García Fernández, "Muebles y lacas decorativos," 344, n. 5.
132. "Chinese drapery belonging to the widow of King Philip V." Centro de Documentación y Museo Textil de Tarrasa, CA 093/ED12.
133. There is mention of "three others—one large and two small—in Chinese muslin, with flowers that look like they are made of gold, and it is gold leaf (*papel dorado*) that was used for the glass screen Her Majesty the Queen's the new room, [all] very worn" in the list of serviceable items found in Buen Retiro Palace in 1744: "*Generos servibles de los que en el reconocimiento y reseña de este año de 1744 se han hallado en este Real Palacio de Buen Retiro*". AGP, BR, c. 11.746, exp. 49.
134. Letter from Philip V and Elisabeth Farnese to Infante Philip, El Pardo, 3 April 1746. ASP, *Carteggio farnesiano borbonico estero*, b. 142.
135. The terms in italics used in the Appendix of Documents represent old Castilian units of measurement: one *vara* = 0.836 metres; one *dedo* = 1.74 centimetres; one *sesma* = 13 centimetres.

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Appendix

10.1. Document 1

1719. Gifts sent from the King of Siam to Philip V through his ambassador, Fernando Bustamante, Governor of the Philippines. AHN, E. leg. 2308.

Mr. Morcillo. 1719.

Gifts arriving from the Philippines for the King. The Viceroy of Peru.

Account of the Gift that the King of Siam sent to our King (may God save him) through the Ambassador, who dispatched [the goods] to his King, Field Marshal D. Fernando Manuel de Bustillo Bustamante y Rueda, Governor and General Captain of the islands of the Philippines, who presents [the following] to His Majesty.

First, box number 1, of one *vara* and three thumbs (*dedos*) in length, one *vara* less one *sesma* in width, and half a *vara*¹³⁵ in height, containing the following:

- Five large, exquisite painted preserving pots (*concerberas* [sic]), some larger than others, with their five lids, all very fine, golden, and painted, from Japan.
- Five medium-fine porcelains painted in blue.
- Forty-five small painted cups (*tazitas*) from China.
- Twenty-eight blue [cups].
- Twelve ceramic perfume containers.

Box number 2, of one *vara* and four *dedos* in length, one *vara* less one *sesma* wide, and half a *vara* and two *dedos* in height, containing the following:

- Four large painted plates (*platonos*) from China.
- Ten medium-sized blue [plates].
- Thirty smaller [plates] painted in different colours.
- Thirty ceramic perfume containers from China.

Box number 3, of one *vara* and three *dedos* in length, one *vara* less one *sesma* in width, and half a *vara* in height, containing the following:

- Sixty-two large cups (*tazas, mas q calderas*) in different colours and with exquisite decorations, from Japan.
- Twenty-six small [cups].
- Twenty [cups] from China, painted in blue.
- Fifty smaller [cups].
- Ten very fine blue [cups], all gilded, from Japan.
- Seventeen very fine [cups] in red, blue and gold, from Japan.
- Twenty painted [cups or bowls].
- Forty-eight very fine painted, gilded bowls (*pozuelos*) from Japan.

Box number 4, of one *vara* and three *dedos* in length, one *vara* less one *sesma* in width, and half a *vara* in height, containing the following:

- Thirty-nine very fine small plates (*trincheros*) from Japan, gilded and painted.
- Twenty-nine very fine medium-sized gilded (*trincheros*) from Japan, of which ten are gilded black and nineteen are smaller.
- Thirty-six lids for the bowls (*pozuelos*) in box 3.
- Twenty medium-small saucers (*platillos*) from China.
- Fifty-six medium-sized [*platillos*] from China.
- Sixty fine blue [*platillos*].
- Ten smaller [*platillos*] from China.

Box number 11, of one *vara* and three *dedos* in length, one *vara* less one *sesma* in width, and half a *vara* in height, containing the following:

- Sixteen large plates (*platonos*) from China.
- Fourteen painted [*platonos*] from China, not as large as the former.
- Four medium-sized painted [*platonos*] from China.
- Eleven green *trincher*o-style [*platonos*], from China.
- Twenty cups or bowls (*tazas*) from Japan.
- Ten similar [large *tazas*] (*mas que calderas*) from Japan.
- Three large Japanese lids for larger cups or bowls (*tazas calderas*), ten of them large.
- Fourteen lids for the bowls (*pozuelos*) in box number 3.

Box number 12, of one *vara* and three *dedos* in length, one *vara* less one *sesma* in width, and half a *vara* in height, containing the following:

- A square lacquered box of a third in length/width and a *sesma* in height, containing six round ceramic jars (*botes de loza*) with their lids, and three small bronze cups with black inlaid lids./
- Another small box of just over a third in length and just over a quarter in height, containing three small trays, almost square in shape.
- And another small box, in the manner of a cabinet (*escritorio*), with five drawers.
- Another small box of the [roughly] same size, slightly larger, containing the same as the former [box].
- Three lacquered boxes of just over half a *vara* in length, just over a quarter in width, and five *dedos* in width.
- Three small lacquered boxes of one quarter [in width] and three *dedos* in height, without lids.
- Two small lacquered boxes of one quarter [in width] and four *dedos* in height.
- Two small octagonal lacquered trays.
- Two unusual small lacquered boxes.
- Two white cabinets (*escritorios*) measuring just over a third [of a *vara*] in length/width.
- Two lacquered trays of three quarters in length and a third in width.
- One square lacquered tray of just over a third in length/width.

Box number 13, of one *vara* and three *dedos* in length, one *vara* less one *sesma* in width, and half a *vara* in height, containing the following:

- One small lacquered box of over half a *vara* in length, a quarter in width and a third in height, containing: three small lacquered boxes with their lids; one smaller lacquered box with its lid; two small round trays; one long [tray]; another [tray] in the shape of a spoon; a small box with three compartments; and two small square trays.
- A lacquered tray of three quarters [of a *vara*] in length and just under half a *vara* in width.
- A small lacquered table [*mezita*] of a third in length and a *sesma* in width.
- A square lacquered tray of a third in length/width.
- A small lacquered box of half a *vara* in length, a quarter in width, and five *dedos* in width.
- Three small square lacquered boxes of one quarter in length/width.
- A lacquered box of just over half a *vara* in length and a quarter in width.
- Two small lacquered boxes of one third in length/width and four *dedos* in height.
- Seven small lacquered boxes with figures that move when the cord is pulled.

Box number 14, of one *vara* and three *dedos* in length, three quarters and three *dedos* in width, and half a *vara* in height, containing the following:

- Eight large blue plates (*platonos*).
- Ten medium-sized blue [*platonos*].
- Seven smaller blue [*platonos*].
- Four blue porcelains (*borcelanas [sic]*).

Box number 15, of three quarters in length, half a *vara* in width, and a third in height, containing the following:

- A bronze pitcher (*pichel*).
- One small bronze porcelain (*borcelanilla*) and other inlaid with black.
- A candlestick for two candles, comprising two bronze pieces, inlaid with silver.
- A bronze ewer (*aguamanil*) inlaid with silver.

10.2. Document 2

1719. Gifts sent to Elisabeth Farnese by Fernando Bustamante, Governor of the Philippines. AHN, Estado. leg. 2308.

Record of the Gift sent by Field Marshal D. Fernando Manuel de Bustillo Bustamante y Rueda, Govenor and General Captain of the Phillipine Isles to the Queen (may God save her), containing products from the Country so that she may remember the good law of the loyal servant.

First, box number 19, of a *vara* and a *sesma* in length, three quarters in height and a *vara* less four *dedos* in width; with two fine lacquered chests, one inside the other, gilded in relief and with hunting [scenes] (*monteria*), containing the following:

- A blue smooth satin bed set with silk embroidery in hunting colours (*colores de monteria*).
- Twenty-four cushions for the dais (*estrado*), in the same fabric.
- Another bed set in very fine chintz (*chita*), formed of two bundles.
- Twelve cushions made of very fine chintz (*chita*) for the dais, divided into four pieces in a bundle.
- Two matching bedspreads (*esterlinga*) embroidered with coloured silk.
- Six *esterlinga* hand cloths embroidered with silk of different colours.
- Six dozen fans, of which four are in small boxes lined with ornate satin and the other two are loose.
- A gilded silver melon filled with seeds from Catbalogan City.
- Two very small round lacquered boxes, one containing a bezoar stone mounted with silver; another medium-sized box of the same kind from Jaspar Anton (*de Jaspar Anton* [sic]); another large [box of the same kind]; another large [box of the same kind] containing a duck egg [and lined with?] wild boar (*puerco de monte*) [hide?]./ And another small lacquered [box of the same kind] with a large cross [*de rayo*], mounted with gold; another [box of the same kind] from Jaspar Anton (*de Jaspar* [sic] *anton*); twenty-four *tumbagas* (non-specific alloy of gold and copper), and twenty-four claw rings from the great beast (*anillos de la uña de la gran vestia*).

Box number 16, of a *vara* and a quarter in length, two thirds in width and half a *vara* in height, with three medium-sized lacquered and gilded chests, each containing another six small chests ranging from large to small in size, with four small pots of tea inside the smallest one.

Box number 17, of the same size, containing the same as the last [box].

Box number 18, of a *vara* and a *sesma* in length, a *vara* in width, and a third in height. With two small circular lacquered and gilded Japanese tables (*mezitas*) for the dais.

- Two jars (*tibores*) made of very fine Japanese pottery (*loza*), of five and a half quarters in height.
- Another two black and gold jars (*tibores*) made of very fine Japanese pottery (*loza*), of three quarters in height.