



# ‘Reduced to a heap of monstrous shivers and splinters’

## Some Notes on Coromandel Lacquer in Europe in the 17th and 18th Centuries

• JAN VAN CAMPEN •

At the end of the 17th century there were a number of Oriental lacquer rooms in the Netherlands. All of them made for members of the stadholder's family, they were very much admired at the time and have been treated extensively in the literature on lacquer in Europe ever since. The only room to have survived is the one now in the Rijksmuseum's collection, which was installed in their Leeuwarden residence for Stadholder Henry Casimir II of Nassau Dietz (1657-1697) and his wife Henrietta Amalia von Anhalt Dessau (1666-1726) at the end of the 17th century. Although in its present condition it does not entirely correspond with the original room, it is nonetheless an important representative of this group (figs 1 and 2).<sup>1</sup>

### Coromandel Lacquer in the Netherlands

The construction of the coromandel lacquer room in Leeuwarden was perfectly in tune with its time. This type of lacquer, made in China, was particularly highly prized in Europe – not just in the Netherlands – for a relatively short period of time at the end of the 17th century. A thick layer of lacquer was applied to a wooden base. This created a glossy brownish-black surface into which designs were

*Fig. 1*  
Lacquer room from the royal court in Leeuwarden, as arranged in the Rijksmuseum until 2003. Rijksmuseum, Amsterdam (inv. no. BK-16709).

*Fig. 2*  
Lacquer room, other wall.

incised in low relief with chisels and knives. The patterns were then coloured. The term ‘coromandel lacquer’, in use since at least the 18th century, is confusing – it is typical of the misunderstandings about the precise origin of goods from Asia that existed in the 17th and 18th centuries. The Coromandel Coast referred to the East coast of India, where Chinese lacquer may have been transhipped on to English vessels. The English were major importers of coromandel lacquer.

Decorative items from Asia, particularly porcelain and lacquer ware, were often an important part of European royal décors, and at the court of the House of Orange decorators set about designing ways to fit eye-catching displays of these still relatively novel Oriental objects into the interior. In the 1630s, Stadholder Frederick Henry (1584-1647) and his wife Amalia van Solms (1602-1675) commissioned special shelves to display large ensembles of porcelain. The first lacquer room was made in The Hague in 1654. It was constructed from small lacquer panels that came from similarly small items of Japanese lacquer furniture.<sup>2</sup> Lacquer rooms of this type were assembled in other countries, too. Japanese lacquer was



reduced to a heap of monstrous shivers and splinters'. These barbaric acts meant that texts and other elements were cut and separated so that their coherence was lost. The 'Chinese' writer protested about this on behalf of all his countrymen and offered to give the princess a translation of the inscriptions. He also emphasized that he could easily have panels made to the right size in China.

Princess Mary's reaction is not known, but a number of letters have recently been found which make it clear that Huygens did indeed exert himself to have the inscriptions on the panels translated. He had the 108 large and 36 small characters that appear on the screen copied very carefully on to strips of paper (fig. 3). An intermediary, a certain Le Roi, passed his request for translation to Louis XIV's librarian, Melchisedec Thevenot (1620?-1692), and Thevenot in turn referred the request to Philippe Couplet (1622-1693). Couplet was one of the learned Jesuit missionaries who, after many years in China, were then in Paris, involved in the translation of classic Chinese books for *Confucius Sinarum Philosophus* (Paris, 1687). Couplet's answer has also survived: true, it is not signed, but its coherence within a series of other surviving letters leaves no doubt as to its authorship (fig. 4). The 108 large characters all proved – so he wrote – to be a variation on the character for long life. He gave the transcription of the 36 small characters and explained that it was a greeting from the Governor-General of the Fujian province to a friend.<sup>5</sup>

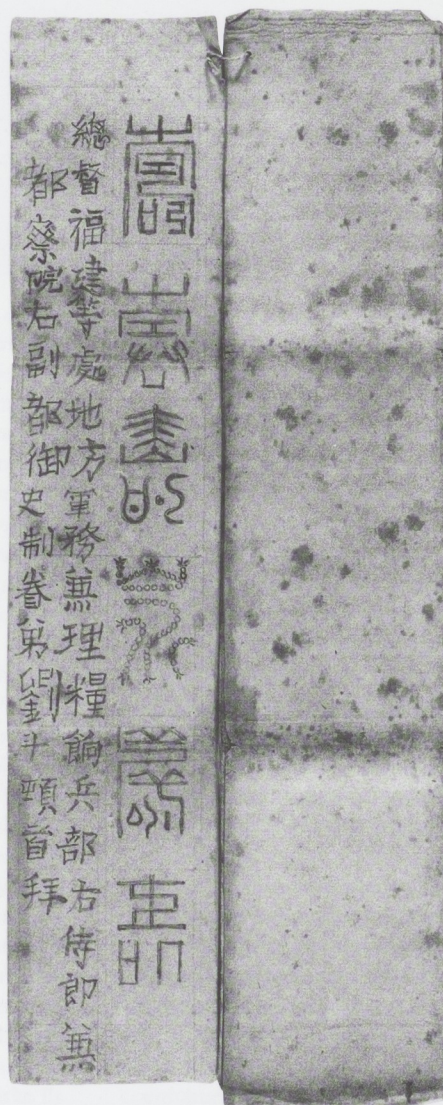
Scheurleer assumed that the lacquer room to which Huygens refers was not built and that the lacquer screens were used at a later date (probably by Daniel Marot – of whom more later – in Honselaersdijk) but in such a way that they did not need to be sawn up. Be that as it may, Huygens's reaction shows that he was interested in the

screens not just as decorative objects but as important, authentic works of art from China that deserved to be treated with respect. This was an exceptional (proto-ethnographical) attitude for the time. Aside from the three lacquer rooms for the stadholder's court, as far as we know no other coromandel rooms were made in the Netherlands.<sup>6</sup>

Information regarding the import of coromandel lacquer on European vessels trading with Asia is scarce. In the first place, it was primarily a

Fig. 4

Letter from Philippe Couplet addressed to Constantijn Huygens with the explanation of the characters. Rijksarchief in Noord-Holland, Haarlem, Rijksmuseum Archives (inv. no. 951).



private trade good, of which obviously no traces can be found in the shipping company's archives. What's more, the few descriptions that do exist are generally so brief that it is not clear what type of lacquer they refer to. Lacquer screens were not manufactured in Japan, so if we work on the assumption that Chinese screens with gold decoration came into fashion in the course of the 18th century, the references to lacquered screens in the 17th century must all relate to Chinese coromandel lacquer. In 1677 the Dutch East India Company ship *Hollantze Thuyn* had two 'Chineze verlackte schutsels' (Chinese lacquered screens) on board, the value of which was estimated at 480 guilders in Batavia. These screens had still not been sold in 1678, which tells us that the demand for them in the Netherlands at that moment was not unlimited.<sup>7</sup> The impression is that it was primarily the English who were active in the trade in coromandel lacquer. In 1697 the London directors of the East India Company asked the traders in Asia to acquire twenty screens of twelve panels each. The panels had to be thick enough for both sides to be used.<sup>8</sup> The information in the notices of the *Amsterdamse Courant*, where the arrival of ships from Asia was recorded, along with a rough indication of their cargo, is interesting in this regard.<sup>9</sup> Both Dutch and foreign ships were recorded in these notices, and it is clear from this source that the English were by far the greatest importers of screens.<sup>10</sup> That the quantities could be very large is evident from the notice of 4 February 1690, stating that *De Regenboog* from Tonkin had 198 screens on board, as well as 222 panels 'dito grootte' – of the same size. In October 1696 the Sara brought 47 lacquered panels for a room and '8 schutten' (eight screens) to London. Scattered records of imported screens suggest that in the first years of the 18th century large numbers of screens were still being imported, but

as the 18th century progresses it becomes increasingly difficult to ascertain whether or not these were coromandel screens.<sup>11</sup>

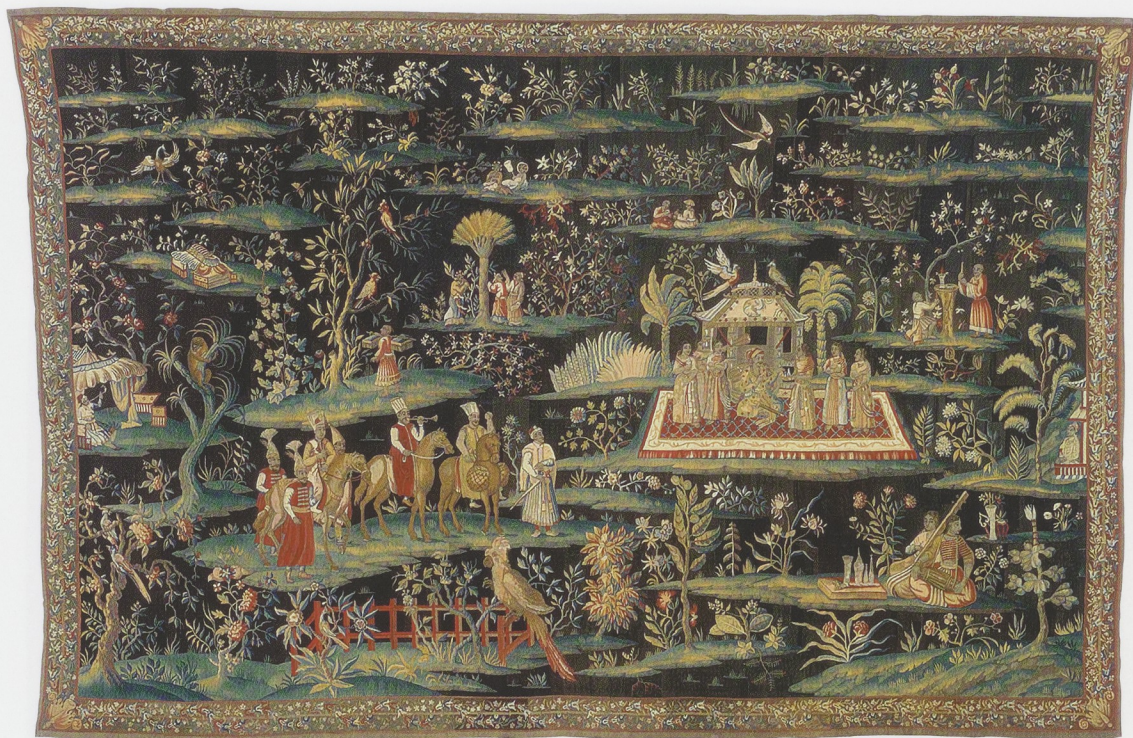
### The Passion for Coromandel Lacquer in Europe

The Dutch belief has always been that it was from the Netherlands that the fashion for the use of Oriental objects in interior design spread to the rest of Europe, although it is now clear that this is only partly true. The daughters of Amalia and Frederick Henry married German princes and took their passion for Oriental art with them to Central Europe. Lacquer rooms were created in Berlin (1685-1695),<sup>12</sup> Munich (1693 and a second room in 1695)<sup>13</sup> and Dresden (1701)<sup>14</sup> following the same principle as in the Netherlands: above a dado the walls were completely covered with screens. Most of the lacquer rooms that were made after the one in Dresden differ considerably from the lacquer rooms we have discussed so far. In these later rooms 'japanning' (the European lacquer technique, developed to imitate Oriental lacquer) is frequently used – smaller panels of lacquer (sometimes also coromandel) make up part of European-style panelling.<sup>15</sup> The frequency of the use of coromandel in the German and Dutch courts in the last quarter of the 17th century is very noticeable, as is its abrupt end around 1700.

After the 'Glorious Revolution' of 1689, William and Mary ascended to the English throne. Mary took her love of Oriental porcelain and lacquer with her to England, and found that there was already a lively interest in such objects there. We know about a visit by John Evelyn in 1682 to a Mr Bohn, who had a room in which the panelling was made of lacquer – undoubtedly coromandel. This is evidence of a lacquer room predating William and Mary's arrival in England.<sup>16</sup> The new monarchs made changes to most, if not all of their houses, but none was more

Fig. 5

JOHN VANDERBANK,  
*The Concert*, one of  
a pair of Indo-Chinese  
scenes, dated 1717.  
Wool and silk,  
304.2 x 475 cm.  
The Metropolitan  
Museum of Art,  
Gift of Mrs George  
F. Baker, 1953  
(inv. no. 53.165.1).



comprehensively rebuilt and redecorated to their own taste than Kensington Palace. Inventories list various screens, which we may assume were coromandel screens, but there is no mention of a lacquer room.<sup>17</sup> Tapestries 'designed after the Indian fashion' were, however, ordered from the tapestry maker of Dutch descent, John Vanderbank (?-1717), who supplied them in the years 1690, 1691 and 1696.<sup>18</sup> He produced two types, one of which – with its combination of a black background and coloured motifs – was clearly inspired by coromandel screens. The fact that these motifs were not Chinese, but were based on Indian miniatures, would have posed no problem for the contemporary viewer (fig. 5). Lacquer was variously and arbitrarily described as Eastern, Indian, Chinese and Japanese, and it appears that it was only the general Oriental impression that counted, and not the exact origin. The use of tapestries with an exotic appearance

instead of 'real' Asian lacquer for the walls in Kensington is remarkable. The great advantage was that the tapestry could be made to exactly the right dimensions (with the motifs carefully distributed over the area by the manufacturers), whereas sawing up lacquer panels always resulted in unsightly truncated designs. Vanderbank also produced Chinoiserie tapestries (fig. 6). While the motifs of the 'Indian' tapestries were based on Indian miniatures, he took his inspiration for the Chinoiserie tapestries mainly from illustrations in travel books.<sup>19</sup> One of the well-known designs for chimney pieces and panelling by William and Mary's court architect, Daniel Marot (1661-1752), shows just such a Chinoiserie tapestry hanging beside an overmantel and surround laden with porcelain (fig. 7). This is frequently put forward as an example of the use of a display of porcelain in combination with coromandel lacquer on the wall,



Fig. 6  
One of the tapestries  
form the Chapel  
Drawing Room  
at Belton House,  
Lincolnshire, England.  
The tapestries were  
ordered from John  
Vanderbank in 1691.  
Photograph:  
National Trust.

but the supposed lacquer panels are in fact London tapestries.<sup>20</sup> As interior designer to the House of Orange, Marot was one of the most important designers of interiors incorporating Eastern objects. That he should have showed a preference for Vanderbank's tapestries over coromandel lacquer before 1700 is indeed remarkable. If Stalker and Parker's observations in their 1688 book on the jappanning of objects in the Oriental style are to be believed, coromandel lacquer had already gone out of fashion by then.<sup>21</sup> This must, however, have been a temporary decline in demand. The scarce information regarding the import of coromandel lacquer in fact suggests that imports were at their peak around 1690, and various rooms in England are known to have been made in the 1690s.

In France, too, as in the Netherlands, Germany and England, there was a shift in the popularity of coromandel lacquer. Among the objects that the ambassadors brought back from Siam in 1684 were screens of coromandel lacquer, and for some time these were in fashion, as screens or built into the panelling of a room.<sup>22</sup> Wolvesperges has carried out extensive research into the records of lacquer in sale catalogues and inventories, and has established that by the end of the 17th century many of the screens were disappearing from the public rooms and being hidden away in *garde meubles* or storerooms.<sup>23</sup> This did not mean, however, that the passion for lacquer disappeared. It was, in fact, particularly strong among French connoisseurs in the 18th century, who were especially fond of small precious objects and lacquer integrated into furniture.

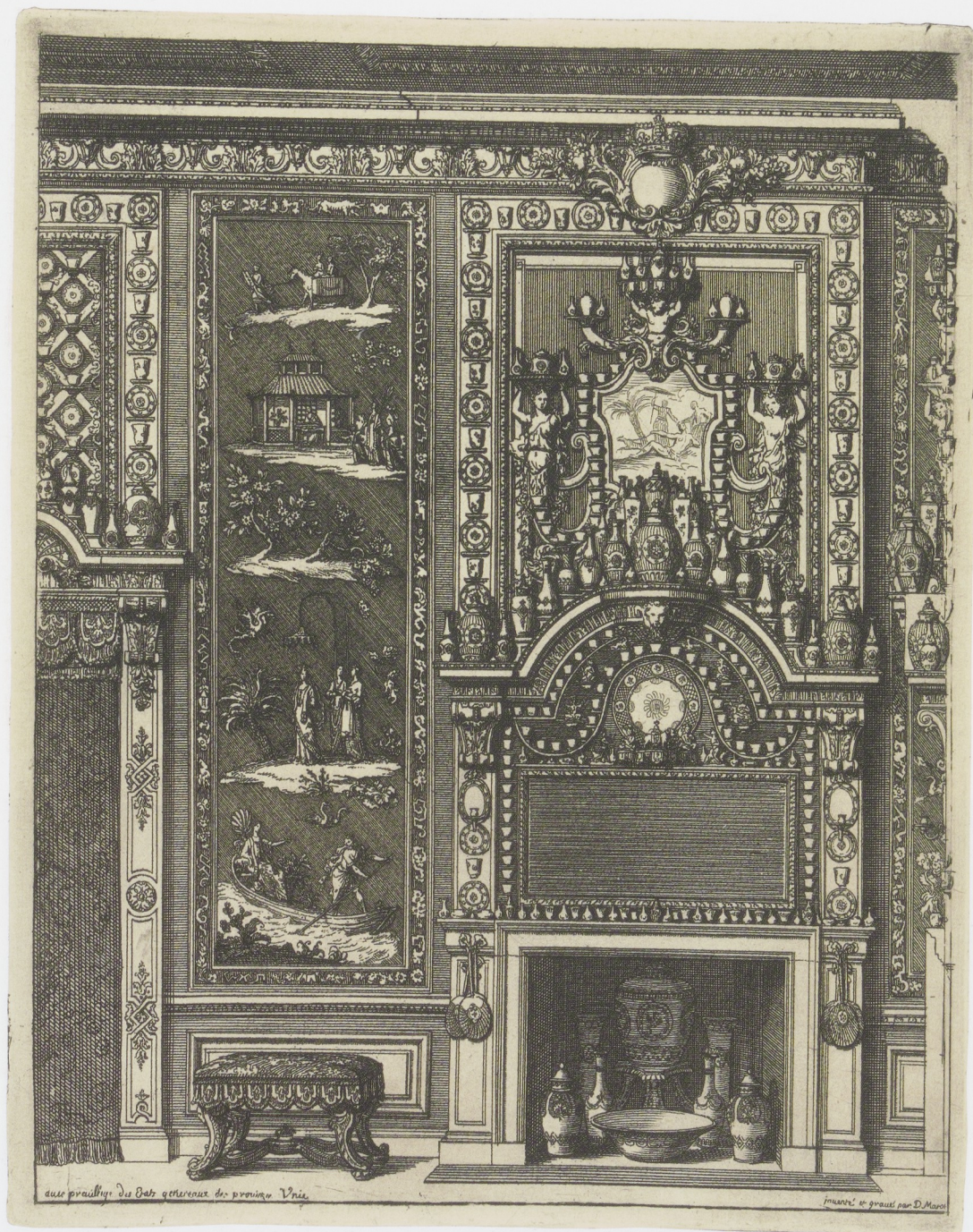


Fig. 7

DANIEL MAROT,  
design for a chimney  
piece and wall with  
lacquer and tapestries,  
published in *Nouvelles*

*Cheminée ...* in 1703.  
Etching, executed in  
the last quarter of  
the 17th century.  
The pavilion is very

similar to the one in  
the tapestry in fig. 5,  
and the ladies under  
the parasol can be  
recognized in the

tapestry in Belton  
House: see fig. 6.  
Rijksmuseum,  
Amsterdam (inv. no.  
RP-P-1964-3043).



They preferred the superior quality Japanese lacquer – almost always with decoration in gold on a black ground, and therefore very different from coromandel lacquer. This Japanese lacquer set the tone, and there was also considerable demand for cheaper Chinese variations with the same type of gold decoration on a black and later a red ground. Coromandel lacquer was similarly incorporated in furniture. The quantities needed for this, however, were modest compared to the size of the screens or the panels required to cover an entire room. All the evidence – the limited demand in terms of quantity, the influx of screens at the end of the 17th century and the fact that these screens were fast being relegated to the attic – suggests that little coromandel lacquer was imported after 1700. The lacquer coming on to the market from old collections provided the Parisian *marchands merciers* with all they required. Wolfesperges has established that

*marchands merciers* and cabinetmakers in the 18th century had pieces of coromandel screens in stock.<sup>24</sup> In a few instances the records indicate that the screens had been bought from connoisseurs who had rapidly lost their enthusiasm for them, and this must undoubtedly have been true in many more cases.<sup>25</sup>

#### Interest in the 18th Century and Later

The only known lacquer rooms in the Netherlands are those belonging to members of the House of Orange. This throws up the interesting question as to whether other wealthy people also created lacquer rooms, and research would seem to reveal that very few did.<sup>26</sup> One lacquer room and a fragment of one, both of which came from houses in The Hague and are now in the Gemeentemuseum there, are the only indications of their occasional existence. However, they are of an entirely different type from

Fig. 8  
Screen, gilt leather,  
England, first quarter  
of the 18th century,  
h. 275 cm., w. 440 cm.  
Kasteel Duivenvoorde,  
Voorschoten.  
Photograph:  
Margareta Svensson.



the coromandel lacquer rooms with which we are concerned here: the fragment consists of Chinese black lacquer with gold decoration, and the lacquer room is constructed from European imitation lacquer.<sup>27</sup> The room was made around 1720 for Philips, Landgrave of Hessen Philipsthal (d. 1721) and completed after his death. He was a retired German professional soldier, who had actually brought a German tradition to the Netherlands and was also connected with the court.<sup>28</sup> The almost total absence of coromandel lacquer rooms in Dutch interiors demands an explanation. The most likely one is that it was for the same reason that Queen Mary preferred tapestries by Vanderbank to coromandel lacquer panels. Koldeweij recently demonstrated the existence of a very sizeable consignment of English gilded leather with Chinoiserie motifs that was imported into the Netherlands (fig. 8).<sup>29</sup> Correspondence dating from 1722 and 1732 discusses at length ordering this type of gilded leather in London and installing it in two distinguished Dutch houses. The design is described as 'India birds, flowers and figures'. Many examples of this type of gilded leather – mostly in the form of screens – have survived and the similarity to coromandel lacquer is remarkable. To wealthy Dutch citizens in the 18th century, England was so self-evidently the source for this type of Chinoiserie gilt leather inspired by coromandel lacquer that it was known as 'English gilded leather'. It is most likely that coromandel lacquer was already out of fashion, or was dismissed as impractical, when others started to follow the 'Orange' fashion for lacquer rooms, so preference was given to a product that could be made to fit the dimensions of a room precisely: tapestries or gilded leather. I have summarized here a number of arguments as to why it is likely that the passion for coromandel lacquer

was concentrated at the end of the 17th century. Interest in coromandel lacquer did not revive until the end of the 19th century as part of a general revival of interest in Chinese art. Reitlinger, who researched increases in the price of art, identified a sharp rise in prices for coromandel screens in the 1880s. In 1882 a screen was sold at the Hamilton Palace sale for £189, but in 1885 the Victoria & Albert Museum in London spent £1,000 on a large screen.<sup>30</sup> From then on prices stayed high, an unmistakable indication of the resurgence in interest. The screen in the Museum für ostasiatische Kunst in Cologne was bought in China in 1902. A large screen featuring Dutch figures was purchased in China in 1906 by a dealer who sold it to the Rijksmuseum in 1959. George Crofts, who is known to have bought art objects on a large scale from impoverished Chinese families in the early 20th century and sold them on, chiefly to the Royal Ontario Museum, obtained a whole group of coromandel screens. Thanks to the surprisingly sharp photography, an album recording his acquisitions gives a good impression of the screens that were then for sale.<sup>31</sup>

In her novel *The Edwardians*, Vita Sackville-West describes a room in the London house of one of her central characters, a very eminent, fashionable and elegant member of London society. The visitor's gaze roams over the objects in 'the room in which he had been a constant visitor, and which resembled so many other London rooms that he frequented, beautiful in their own way, but all equally impersonal, conventional, correct, with the grey pile carpet, the big coromandel screen, the mahogany doors, and all those objects disposed upon the tables – Christmas presents mostly, exchanged between so-called friends who in reality cared nothing for one another, but who unquestioningly followed the expensive fashion ...'.<sup>32</sup> Sackville-West (1892-1962) knew this

world well enough from the inside to paint a faithful picture of the English upper classes during the reign of Edward VII (1901-1910). It is telling that she mentions a coromandel screen as an essential component of a fashionable and aristocratic room and points out the generally understood 'rules' of fashion. There was evidently

a great demand for coromandel lacquer during this period, and the considerable quantity of coromandel lacquer currently on the art market and in European and American collections undoubtedly reflects the upsurge in imports in the late 19th and early 20th centuries.

## NOTES

- 1 Cf. Johan de Haan's article in this *Bulletin*. The inv. no. of the room is BK-16709.
- 2 C.W. Fock, 'Frederik Hendrik en Amalia's appartementen: vorstelijk vertoon naast de triomf van het porselein', in: P. van der Ploeg and C. Vermeeren (eds.), *Vorstelijk verzameld; de kunstcollectie van Frederik Hendrik en Amalia* (cat., Mauritshuis, The Hague), The Hague /Zwolle, 1997, pp. 83-84.
- 3 Lunsingh Scheurleer wrote an article about these lacquer rooms in 1970, to which almost nothing can be added even now. T.H. Lunsingh Scheurleer, 'Stadhouderlijke lakkabinetten', *Opstellen voor H. van de Waal*, Amsterdam/Leiden, 1970, pp. 164-173.
- 4 J.A. Worp (ed.), *De briefwisseling van Constantijn Huygens (1608-1687)* (Rijks geschiedkundige publicatiën), The Hague, 1911-1917, part 6, p. 456.
- 5 J. van Campen, *De Haagse jurist Jean Theodore Royer (1737-1807) en zijn verzameling Chinese voorwerpen*, The Hague, 2000, pp. 215-217. Royal Archives in Noord-Holland, Haarlem, Rijksmuseum archives, inv. no. 951.
- 6 It is evident from an entry in the 1757-59 inventory of Huis ten Bosch, which lists a large quantity of lacquer 'om te boiseeren' – to be used for panelling – that the Oranges were still interested in lacquer rooms (albeit not coromandel lacquer rooms). It was not until 1790-91 that a room in Huis ten Bosch was decorated with panelling that included lacquer. See R. Baarsen, 'High rococo in Holland: William IV and Agostino Carlini', *Burlington Magazine* 140 (March 1998), p. 175.
- 7 Lunsingh Scheurleer, *op. cit.* (note 2), p. 167, and with the kind assistance of Cynthia Viallé; National Archives, Dutch East India Company archives, 'Samenvattende staten', overview of the accounts for the various chambers concerning traded and unsold goods etc., inv. no. 4585, April 1678, Amsterdam chamber.
- 8 J.W. Adams, *Decorative Folding Screens in the West from 1600 to the Present Day*, London, 1982, pp. 24-25.
- 9 The notices from the 1672-1716 period were studied and elucidated by Ms Schipper-van Lottum: M.G.A. (Bix) Schipper-van Lottum, *Advertenties en berichten in de Amsterdamse Courant uitgetrokken op kleding, stoffen, sieraden en accessoires tussen de jaren 1672-1765*, Amsterdam/Groningen, 1993-2001, parts 1-7 (1672-1716), particularly the supplementary part 'aanvullingen op carga' (available as a photocopy in the Rijksmuseum library).
- 10 The following notices are to be found in the *Amsterdamse Courant*:
  - 11 September 1687: 3 East India ships in London, with a large quantity of lacquer, including '36 schutten' ['36 screens']
  - 9 August 1689: In the returning Dutch East India Company ships: '1 kas met een schutsel' ['1 case with a screen']
  - 13 August 1689: *Royaal Koopman* from Amoy in London: '10 verlackte schermen' ['10 lacquered screens']
  - 4 February 1690: *De Regenboog* from Tonkin in London: '198 schermen; 222 bladen dito groote' ['198 screens; 222 panels the same size']
  - 11 October 1696: *Sara* from India and China in London: '47 dito [gelakte] Panelen voor een kamer; 8 schutten' ['47 ditto [lacquered] panels for a room; 8 screens']
  - 16 October 1696: *Trunbay Galley*: '7 schutten' ['7 screens']
  - 18 August 1699: *Tuscan Galley* in London: '29 groote Japanse schutten' ['29 large Japanese screens']
  - 7 August 1700: *Sara Galley* from China in London: '2 schutten' ['2 screens']
  - 10 February 1701: frigate *Fleet* from China in Duyns: '6 kisten met schutten' ['6 chests with screens']
  - 5 July 1701: *Tuscan Galley* from China in

- Duyns: '2 schutten' ['2 screens']  
 - 1 September 1701: *Wentworth* from China in London: '14 schutten' ['14 screens']  
 - 17 October 1702: *Gosfright* from China: '38 dito [verlakte] panelen' ['38 ditto [lacquer] panels']
- 11 Adams, *op. cit.* (note 7), p. 43; In 1702 an English ship brought 70 chests containing screens to London; T. Wolvesperges, *Le meuble français en laqué au XVIIIe siècle*, Brussels/Paris, 2000, p. 135; on her second voyage the *Amphitrite* brought 45 chests of screens to France (1703).
  - 12 Commissioned by Frederick William I of Brandenburg (d. 1688) and completed under his successor Frederick III; see P. von Württemberg, *Das Lackkabinett im deutschen Schlossbau; zur China rezeption im 17. und 18. Jahrhundert*, Bern, 1998, p. 118.
  - 13 'Holländisches Kabinett' in the Residenz, commissioned by Maximilian II Emanuel of Bavaria; see Württemberg, *op. cit.* (note 11), p. 121.
  - 14 The 'Japanische Kabinett' in the town residence of August I; see Württemberg, *op. cit.* (note 11), p. 125.
  - 15 Kisluk-Grosheide presents the lacquer rooms from the 17th and 18th centuries as part of an unbroken development: see D.O. Kisluk-Grosheide, 'The (Ab)Use of Export Lacquer in Europe', in: M. Kühnenthal (ed.), *Ostasiatische und europäische Lacktechniken / East Asian and European Lacquer Techniques*, Munich, 2000, pp. 27-42. However, there can be no difference of opinion regarding the disappearance of the coromandel room of the type seen in Leeuwarden after c. 1700. In a few cases individual pieces of coromandel lacquer were integrated into panelling, such as that in the Palazzo Reale in Turin (1736) and the Alte Eremitage in Bayreuth (1738-1740); see Kisluk-Grosheide, *op. cit.*, p. 33.
  - 16 Noted by Adams and others: see Adams, *op. cit.* (note 7), p. 22.
  - 17 Rooms with coromandel lacquer panelling in England are known in Burton Agnes (probably only constructed after c. 1715) and Drayton House (c. 1700); we know from contemporary records that there were similar lacquer rooms in Chatsworth (c. 1700), Hampton Court (1690s) and Burghley House (1690s); see Kisluk-Grosheide, *op. cit.* (note 14), p. 33.
  - 18 E.A. Standen, 'English Tapestries "After the Indian Manner"', *Metropolitan Museum Journal* 15 (1980), p. 119.
  - 19 Standen, *op. cit.* (note 17), p. 135.
  - 20 The same is true of a similar design by Paul Decker dating from 1711: see D. Kisluk-Grosheide, 'Lack und Porzellan in en-suite-Dekorationen ostasiatisch inspirierter Raumensembles', *Schwartz Porcelain; die Leidenschaft für Lack und ihre Wirkung auf das europäische Porzellan* (cat., Museum für Lackkunst, Münster), Munich, 2003, p. 83, fig. 4.
  - 21 J. Stalker and G. Parker, *Treatise on Japanning and Varnishing*, Oxford, 1688, p. 37.
  - 22 Wolvesperges, *op. cit.* (note 10), pp. 52-53, the Marquis de Seignelay, for instance, received two screens, which were used in the panelling of the lacquer room in Chateau de Sceaux. According to Wolvesperges, the addition of 'de Siam' in the description of lacquer in this period referred to coromandel lacquer.
  - 23 Wolvesperges, *op. cit.* (note 10), pp. 53 and 71.
  - 24 Wolvesperges, *op. cit.* (note 10), p. 55.
  - 25 Lazar Duvaux bought the screen from the Duke of Tallard: see Wolvesperges, *op. cit.* (note 10), p. 144.
  - 26 Research into the presence of coromandel lacquer in inventories and sale catalogues runs up against the difficulties mentioned earlier: the descriptions are almost never specific enough to ascertain that they relate to coromandel lacquer. Certainly I know of no records of lacquer rooms. There are rather more traces of another 'Eastern'-style room decoration – rooms with hangings made from chintz (painted cotton from India): see F. Scholten 'Het interieur "op d'Indische manier"', in: E. Hartkamp-Jonxis (ed.), *Sits; Oost-West relaties in textiel*, Zwolle, 1987, pp. 43-53. In this article I confine myself to lacquer rooms and their direct imitations.
  - 27 The fragment dates from the beginning of the 18th century and comes from a house in The Hague, on the corner of Noordeinde and Hogewal. The lacquer is for the most part overpainted; the middle panel was executed in the style of Daniel Marot.
  - 28 See D. Kisluk Grosheide, 'De verlakte kamer uit het huis Buitenrust te 's-Gravenhage', *Achttiende-eeuwse kunst in de Nederlanden* (Leids Kunsthistorisch Jaarboek 4 (1985)), Delft, 1987, pp. 379-399.
  - 29 E.F. Koldeweij, *Gouldleer in de Republiek der Zeven Verenigde Provinciën; nationale ontwikkelingen in de Europese context*, Leiden, 1998, pp. 198-203 and E. Koldeweij, 'Gilt Leather Hangings in Chinoiserie and Other Styles: an English Speciality', *Furniture History* 36 (2000), pp. 61-101. The English origins of this gilt leather were

- established in 1937 by Huth: see H. Huth,  
'English Chinoiserie Gilt Leather',  
*Burlington Magazine* 71 (July 1937), pp. 25-35.
- 30 G. Reitlinger, *The Economics of Taste*,  
London, 1961-1970, 3 vols., part II,  
pp. 351-352.
- 31 With the kind assistance of Klaas  
Ruitenbeek, Royal Ontario Museum.
- 32 Vita Sackville-West, *The Edwardians*,  
New York, 1975 (first impression 1930),  
p. 123.

