



# Sleeping in Style

## Chinese Embroidery and Other Bed Furnishings 1770-1850\*

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Since 1980 the Rijksmuseum has had a set of eighteenth-century bed hangings and matching counterpane embroidered in China that has survived essentially intact. Individual elements of it have been exhibited and published, but the bed was never seen in its entirety.<sup>1</sup> Taking the measurements of all the pieces made it a relatively simple matter to calculate the dimensions of the original wooden bedstead (which has not survived) and have a new version made.<sup>2</sup> Curtains, valances and counterpane were fitted on it; the fabric completely conceals the frame so the result is what appears to be a complete eighteenth-century state bed – an extremely luxurious piece of furniture in its day, and one of the highlights of the Rijksmuseum’s collection of Chinese export art (fig. 1). This article explores the background and history of this magnificent set and examines other bed furnishings and beds in which a select company of aristocratic ladies and gentlemen slept.

### A Set of Chinese Export Embroidery Bed Furnishings

The set has survived in virtually pristine condition. It comprises a hanging for the end of the bed (a head-cloth), a counterpane, four bed curtains and nine valances – six for the inside and outside of the canopy edges, and three to go along the sides and foot of the

*Fig. 1*  
*State Bed*  
(reconstruction),  
c. 1770.  
Chinese export  
embroidery, silk,  
linen. Amsterdam,  
Rijksmuseum,  
inv. no. BK-1980-770;  
gift of the Twickel  
Foundation.

bed. Two elements are missing: the canopy or tester, and the headboard, which was placed against the hanging at the head of the bed. The visible silk is a satin weave. The counterpane and the curtains are lined with yellow silk in a tabby weave; the head-cloth is lined with coarse linen. The valances are lined with the same material. The lower half of the valance lining is covered with the same silk that was used for the counterpane and curtains. The top of the counterpane is made from three widths of silk, each 71 centimetres wide. The original woven width of the fabric – including the turned-under selvages – was probably about 73 or 74 centimetres. This width corresponds with information in the archives of the British East India Company, from which it appears that in the eighteenth century silk fabrics made in China for the European market were 72 to 78 centimetres wide, entirely in line with Chinese regulations.<sup>3</sup> The radiant yellow is likewise fairly standard. A yellow or ivory background is the most usual for embroidered counterpanes made in China for export to Europe.<sup>4</sup>

The silks used for the embroidery are untwisted yarns. The designs are worked in satin stitch and long and short stitch, the latter being used to fill in larger areas of the pattern. The embroidery silks and stitches are typical





Fig. 2

Detail of the embroidery on the counterpane (fig. 1). Photo: author.

Fig. 3

Detail of the embroidery showing a butterfly (fig. 1). Photo: author.

Fig. 4

The valances along the canopy (fig. 1).

of Chinese export embroidery, which sometimes also featured gold or silver thread. The design on the bed hangings is made up of flowering vines, foliage, butterflies, peacocks, vases of flowers and cornucopia (figs. 2 and 3). The sides and bottoms of the curtains are embroidered with serpentine flowering vines contained in a narrow border. This edging is missing at the top, where it has been cut off – apparently to fit the height of the original bed. The embroidery of the head-cloth includes a border which is bent in the upper corners. The embroidered borders of the valances are formed of undulating and scalloped bands, likewise typical of the Rococo. The patterns of the embroidery tell us that all the pieces were made for a set of bed hangings in a style that was fashionable in Europe. Some parts were finished in the Low Countries. The valances are edged with European passementerie (fig. 4) and some elements, as we have seen, were lined with European linen.



The centre of the counterpane is decorated with a bold double-headed peacock (fig. 5). Smaller versions are found in the corners of the central field, which is largely filled with flowers. This double-headed peacock appears to have been a design used exclusively on bedspreads made in China for export to Europe. The two heads are a reference to the double-headed eagle of western heraldry. The two-headed eagle was certainly not









*Fig. 5*  
The counterpane  
with a double-headed  
peacock in the centre  
(fig. 1).

*Fig. 6*  
Headboard  
Upholstery, third  
quarter of the  
eighteenth century.  
Chinese export  
embroidery, mounted  
on a silk fabric.  
With the Guus Røell  
and Deon Viljoen  
Gallery (2012).



unknown in the textile workshops in the east of China. Silk fabrics with this symbol had been made in Macao for export to Spain and Portugal ever since the late sixteenth century;<sup>5</sup> these fabrics were probably woven there until the early seventeen-twenties.<sup>6</sup> The double-headed eagle also occurs on embroidery made in Macao in the eighteenth century for the liturgical vestments of Spanish priests and missionaries working in Asia.<sup>7</sup> This heraldic bird is likewise found on various pieces of Chinese export embroidery for secular use, such as a bedspread that is part of the furnishings for a bed with a flying tester in Newhailes, Midlothian (Scotland), a counterpane in a private collection and upholstery removed from a headboard in the art trade – all three dating from the-eighteenth century (figs. 6 and 7).<sup>8</sup> The embroidery on the head-cloth of the bed hangings in Newhailes, like that on the Rijksmuseum's Chinese



*Fig. 7*  
State Bed  
(reconstruction),  
c. 1770 (?). Chinese  
export embroidery.  
Newhailes, Midlothian  
(Scotland). Photo  
from *Country Life*  
(March 2004), p. 84.

*Fig. 8*  
Detail of a bird of  
paradise in flight on  
the counterpane (fig. 1).  
Photo: author.



*Fig. 9*  
Counterpane,  
c. 1770-80.  
Chinese export  
embroidery.  
London, Victoria  
and Albert Museum,  
inv. no. T.387-1970.



bed, has decorative borders derived from European examples.

Birds of paradise also feature on the counterpane and other elements of the Amsterdam hangings (fig. 8). They are frequently found in Chinese export embroidery, particularly on counterpanes. Some of these bedspreads have two large birds of paradise embroidered in the centre.<sup>9</sup> Another design often found in the centre of coverlets like these is a stylized flower, like that on a counterpane in the Victoria and Albert Museum (fig. 9).<sup>10</sup> Aside from the flower at its heart, the embroidery on this piece bears a remarkable resemblance to that of the counterpane on the Chinese bed in the Rijksmuseum. Very occasionally the arms of a European client appear in the centre.<sup>11</sup> Family coats of arms, particularly of Dutch families, are found more frequently on Indian chintzes, another type of Asian export textile. The set of bed furnishings in the Rijksmuseum was not part of the regular shipments brought by the Dutch East India Company to the Netherlands from Canton (Guangzhou), where the Company had had a trading post since 1728. From there the Company chiefly shipped raw Chinese silk to the Netherlands along with plain silk fabrics woven in tabby and satin weaves. The Company also traded in Chinese painted silk. Embroidered silk was usually brought back by Company employees.

### A Late Example of a State Bed

It is obvious that such an expensive and eye-catching bed was no ordinary piece of bedroom furniture. It is part of the tradition of state beds, which did not belong in the private apartments but were designed to be seen. They were placed in the reception room of a distinguished house. In the Low Countries the state bed enjoyed its

heyday in the early eighteenth century. Of the few surviving examples from this period, two are partially dressed with Chinese export embroidery.<sup>12</sup> The better preserved example of the two is in the Rijksmuseum's collection. It comes from Eerde Castle near Ommen (Overijssel). The rear wall of this state bed, including its headboard, is covered in Chinese embroidered silk (fig. 10).



*Fig. 10*  
State Bed, first quarter of the eighteenth century. Pine and oak, European silk damask and Chinese export embroidery. Amsterdam, Rijksmuseum, inv. no. BK-NM-14202; gift of Philip, Baron van Pallandt van Eerde, Ommen.



On the basis of the four-poster bed from Ommen – admittedly made fifty years earlier, but similar in shape – we can imagine what the rear wall of the Chinese bed under discussion would have looked like when it was complete with its canopy and headboard.

A spectacular allied example outside the Netherlands can be found in Calke Abbey in Derbyshire, England. This four-poster bed with early eighteenth-century Chinese export embroidery furnishings has inner and outer bed curtains (fig. 11). We do not know whether the Chinese bed in the Rijksmuseum originally had hangings of the same kind.

State beds fell out of fashion before the middle of the eighteenth century. Beds were removed from reception rooms and placed in bedchambers, out of sight of visitors. This was a

gradual process, as we can see from the situation at Rosendaal Castle near Velp, Gelderland – like Eerde an important Dutch country house – where in 1764 there were still a number of four-poster beds in ground-floor rooms that were not used primarily as bedrooms.<sup>13</sup> The European ornament used in the embroidery and the shape of the valances tell us that the Chinese bed in the Rijksmuseum can be dated to around 1770, at a time when the fashion for state beds was in steep decline. This doubtless explains the virtually pristine condition in which the bed furnishings have survived – the embroidery and the fabric have been faded by exposure to light in only a very few places. The set was probably considered to be old-fashioned just a few years after it was purchased, and stored away.

#### The Van Wassenaers

The question then arises as to who might have ordered this belated follower of the state bed fashion. The set was part of the Twickel Foundation's large gift of textiles to the Rijksmuseum.<sup>14</sup> From the end of the seventeenth century, Twickel in Delden (Province of Overijssel) was the country seat of the aristocratic Van Wassenaer Obdam family of the Province of Holland.<sup>15</sup> The Van Wassenaers had close ties to the court and could without question be regarded as members of the highest rank in Dutch society in the seventeenth and eighteenth centuries.

It would seem obvious to start by concentrating on Carel George van Wassenaer Obdam (1733-1800), given the dating of the bed (fig. 12). He and his wife Jacoba Elisabeth van Strijen (1741-1816) had their principal residence in Van Wassenaer House on Kneuterdijk in The Hague.<sup>16</sup> This magnificent mansion had been built by Daniel Marot for Carel George's uncle, Johan Hendrik van Wassenaer Obdam (1683-1745), between 1716 and 1723,

Fig. 11

State Bed, early eighteenth century. Oak, Chinese export embroidery. Calke Abbey, Derbyshire (UK).





Fig. 12  
 JAN PALTHE,  
*Carel George van  
 Wassenaer Obdam*,  
 1765.  
 Oil on canvas.  
 Delden,  
 Twickel Castle.  
 Photo: Twickel  
 Foundation.

and became vacant on the death of Carel George's father in 1766. In 1794 the couple settled more or less permanently at Twickel, where Carel George died. His wife died in the Kneuterdijk house. After her death this house was sold to King William I. Carel George and Jacoba Elisabeth must have lived in great state in The Hague and at Twickel. The most

eminent guests were received at Twickel, among them Stadholder William V and his wife Wilhelmina of Prussia in the winter of 1767.<sup>17</sup> Crown Prince Charles William Ferdinand of Brunswick and his wife Princess Augusta of Great Britain had stayed at Twickel three years earlier.<sup>18</sup>

It is no longer possible to identify which of the Van Wassenaer residences

housed the four-poster bed. Unfortunately there are no Van Wassenaer estate inventories covering the period when the bed furnishings were acquired. The bed does not appear on the inventories dating from a few decades later, presumably because it had been dismantled in the meantime. Although the lack of any mention in the inventories is disappointing, the Van Wassenaer provenance does provide a fascinating opportunity to put the Chinese bed in context. The bed hangings and counterpane prove to have been part of a larger group of Oriental export textiles that the Van Wassenaers must have acquired at around the same time, probably through Dutch connections with financial interests in the Dutch East India Company or relatives in high positions with the Company in Asia.

The textiles could also have been bought in the Netherlands, however; there was a flourishing market, particularly in Amsterdam, in what are known as *commande* textiles, which Company employees had commissioned in Asia to sell in the home country. Only a few of the Van Wassenaers' Oriental export textiles discussed in this article can be traced in the estate inventories in the 1770 to 1850 period.

### The Van Wassenaers' Oriental Textiles

#### *A Quilted Coverlet from China*

The quilting on this coverlet is executed in indented stitches (fig. 13). The elements of the quilting design are regarded as the typical Chinese *cash* motif.<sup>19</sup> This bedspread may well be what survives of the furnishings of

Fig. 13  
Counterpane,  
China, c. 1770.  
Quilted silk.  
Amsterdam,  
Rijksmuseum,  
inv. no. BK-1980-769;  
gift of the Twickel  
Foundation.





a bedstead with yellow silk curtains and coverlet described in the 1812 inventory of Twickel Castle. The bed was in the bedroom behind the King's Chamber.<sup>20</sup> This coverlet may also have been used on the Chinese bed. Although the embroidered counterpane on the Chinese bed unarguably belongs with the set of hangings, it is actually too big. It would have completely covered the valances along the sides and foot as well as a large part of the headboard. For the purposes of the photograph, the height from the top of the mattress to the floor was increased so that the counterpane only partly covered the valances around the sides and foot of the bed. This meant, however, that the (missing) headboard would have been largely concealed by the mattresses. It therefore seems likely that the embroidered counterpane on the state bed was replaced with another coverlet of an appropriate size, perhaps the yellow silk quilted bedspread made in China.<sup>21</sup>

#### *Chinese Silk Wall Covering*

The Twickel gift also included twenty lengths of Chinese silk wall covering (fig. 14). The painted colours are still relatively fresh, but the silk is badly soiled. The woven width of the fabric is 74 centimetres. The many nail holes around the edges are signs that it was mounted on a framework to secure it to the wall. Wall coverings were a fixture in a house, so this silk wallpaper is not listed in the inventories of the Van Wassenaers' houses, but an 1816 inventory of the house on Kneuterdijk does list a 'Chinese room' – an obvious place for these wall coverings.<sup>22</sup>

The painted design of flowering branches is typical of the wall coverings that European trading companies ordered in China in the eighteenth century, at least the ones with fairly simple decoration.<sup>23</sup> The limited range of colours and the composition of the floral design enable us to date



the lengths of this silk wall covering to about 1775. Although the floral patterns on silk wallpapers like these look Chinese, their origin is European. Decorative fantasies in Chinese style were designed in the west and sent to China to be copied.<sup>24</sup> The background to these Chinese chinoiserie wall coverings is usually ivory or cream. Such painted silks undoubtedly adorned the walls of rooms in a great many Dutch houses, but very few indeed have survived in situ.<sup>25</sup>

#### *Indian Export Embroidery*

Six lengths of tabby-weave cotton embroidered with multi-coloured silks come from India (figs. 15 and 16).<sup>26</sup> The fabric is 87.5 centimetres wide. Unlike Chinese export silk fabrics, there were no standard widths for Indian cotton cloth produced for export to Europe.

*Fig. 14*  
Wall Covering  
(detail), c. 1775.  
Chinese export  
painting on silk.  
Amsterdam,  
Rijksmuseum,  
inv. no. BK-1980-809;  
gift of the  
Twickel Foundation.  
Photo: Elsje Janssen.



*Fig. 15*  
Length of Export  
Embroidery (detail),  
Northwest India,  
c. 1760-70.  
Amsterdam,  
Rijksmuseum,  
inv. no. BK-1980-773;  
gift of the Twickel  
Foundation.  
Photo: Elsje Janssen.

The width could exceed two metres, as surviving embroideries and chintzes prove.

Twisted silk thread has been used for the embroidery, which is executed in chain stitch. Both the twisted silk and the embroidery stitches are typical of embroidery produced in Northwest India for the European market in the eighteenth century. Floral designs are common in this sort of work. The six lengths of embroidery probably date from around 1760-70. They may well be six of the 'fourteen pieces of embroidered cotton with colours' which were stored in a brown wooden chest with brass fittings on the landing of the Van Wassenaer House on Kneuterdijk in The Hague in 1816.<sup>27</sup> Its remarkably fresh condition suggests that the embroidery was virtually unused.<sup>28</sup>

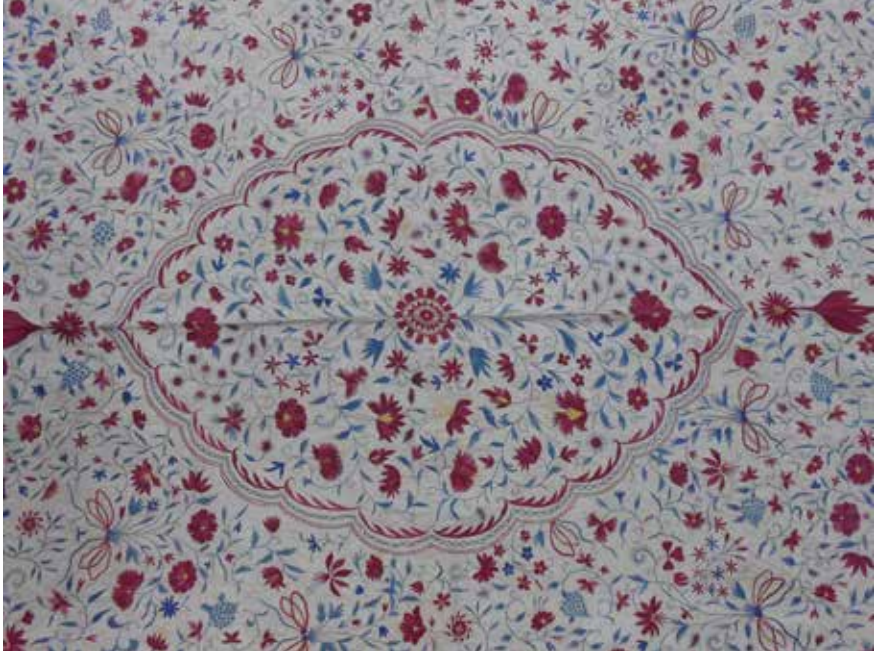
There is no trace in any of the inventories that were consulted of the two very large cloths in tabby-weave cotton with similar but simpler embroidery, which were likewise made for export in Northwest India (figs. 17 and 18). They show no signs of use.



*Fig. 16*  
Detail of the export  
embroidery (fig. 15).



*Fig. 17*  
 Embroidery (detail),  
 Northwest India,  
 c. 1770.  
 Amsterdam,  
 Rijksmuseum,  
 inv. no. BK-BR-924;  
 on loan from the  
 Twickel Foundation.  
 Photo: Elsje Janssen.



*Fig. 18*  
 Embroidery (detail),  
 Northwest India,  
 c. 1770.  
 Amsterdam,  
 Rijksmuseum,  
 inv. no. BK-BR-925;  
 on loan from the  
 Twickel Foundation.  
 Photo: Elsje Janssen.









Fig. 19  
*Palempore*,  
 India (probably  
 Coromandel Coast),  
 c. 1770.  
 Amsterdam,  
 Rijksmuseum,  
 inv. no. BK-1980-801;  
 gift of the Twickel  
 Foundation.

Fig. 20  
*Palempore* (detail),  
 India (probably  
 Coromandel Coast),  
 c. 1770. London,  
 British Museum,  
 inv. no. 1998,0505,0.1.

Their dimensions, 355 x 225 centimetres and 305 x 281 centimetres – too large to be used as bed covers – no doubt explain their immaculate condition. The design in the central field of one consists of flowering tendrils, some tied together with ribbon bows. In the centre of this cloth there is an embroidered double *mihrab* arch, derived from the usually scalloped arch at the top of an Islamic prayer niche. There are single *mihrab* arches in the corners of the central field, and a broad border edged with two narrow borders around it. The pattern of the embroidery on the second cloth is roughly the same, but the design looks less sophisticated. Both cloths were made around 1770. The cloth in fig. 17 is marked with the letter A in brown cross stitch. This cloth may originally have belonged to Agatha Rixtina van Goslinga (1706-1779), one of the two unmarried sisters of Dodonea Lucia van Goslinga (1702-1767), Carel George's mother. After the deaths of Agatha Rixtina and her sister, Juliana Anna, textiles belonging to them found their way to Twickel Castle, as embroidered letters on a number of items of linen reveal.<sup>29</sup>

The question is what the owners thought they would do with the lengths of Indian export embroidery and the large embroidered cloths. They were probably purchased for the sake of the exotic embroidery. Indian embroidery was seldom used in Dutch interiors, except as bed covers.



#### *Indian Chintzes*

Indian chintzes – cotton fabrics with designs executed by way of mordant and resist dyeing and by painting – were undoubtedly present in the bedrooms in the Van Wassenaers' houses, but regrettably the ones in the gift could not be identified in the inventories. They include a counterpane and a *palempore* – a bed covering or wall hanging – with virtually identical designs.<sup>30</sup> Both have a pattern of a bamboo grove, two rocks, flowers and a great many birds. There are also two peacocks on the *palempore* (fig. 19). This design is exceptional for chintzes with patterns inspired by nature that were made for export to Europe; they usually feature a flowering tree on a hillock. Their style characteristics suggest that both chintzes were made around 1770. This dating is confirmed by a comparison with a chintz in the British Museum collection, which has a seal showing that it was in St Petersburg in 1772 (fig. 20).<sup>31</sup> In the central field of this remarkably large piece (approximately 5 x 5 metres) there is a design of

bamboos filled with birds, two rocks and peonies that is virtually identical to the pattern on the two Van Wassenauer chintzes. This is an amalgam of Chinese and European design, unlike the flowering tree, which blends Indian and European design idiom.

### The Van Wassenauers' European Textiles

The textiles from the Twickel gift that we have discussed so far could create the impression that in the late eighteenth century the Van Wassenauers had a decided preference for fabrics from China and India when they came to decorate their rooms. It is more likely, however, that their heirs valued these fabrics for their exoticism and consequently preserved them carefully, unlike European furnishing fabrics, which will mostly have worn out or been discarded when they went out of fashion. Compounding this is the fact that the former curator of textiles at the Rijksmuseum, Kees Burgers, who was involved in the Twickel gift in 1980, had a particular interest in

*commande* textiles. His views would undoubtedly have influenced his decisions when he selected the textiles to be transferred to the Rijksmuseum.

Among the few remnants of European furnishing fabrics in the gift, aside from tablecloths and bed-linens, are six pieces of checked silk furnishing fabric, including four curtains (fig. 21).<sup>32</sup> There are no traces of any lining fabric, so it is impossible to tell whether they were bed curtains or thin window curtains. The set probably dates from around 1780 to 1800. We cannot establish whether the red-and-white checked silk was woven in the Netherlands or elsewhere in Europe. Foreign manufacture seems more likely because the Dutch textile industry, including silk-weaving, was in steep decline at the end of the eighteenth century. Fabrics from other countries, particularly France and Britain, had become too competitive in terms of both price and quality.

The checked silk cannot be traced in the inventories I consulted, unlike a number of yellow textiles made of goat's



Fig. 21  
Remnants of Red and White Checked Silk Curtains, Europe, c. 1780-1800. Amsterdam, Rijksmuseum, inv. no. BK-1980-766; gift of the Twickel Foundation. Photo: author.





Fig. 22  
Remnant of a  
Yellow Camlet  
Bed Hanging,  
Europe, c. 1780-1800.  
Amsterdam,  
Rijksmuseum,  
inv. no. BK-1980-975;  
gift of the Twickel  
Foundation.  
Photo: Elsje Janssen.

hair and silk (fig. 22). They were most probably part of the upholstery of the 'yellow room' in the Kneuterdijk house, where in 1816 there was a *lit d'ange* with a yellow *camelot* or camlet hanging and four yellow window curtains of the same fabric.<sup>33</sup> The term camlet originally referred to a fabric made of camel's hair and silk. In Europe goat's hair rather than camel was usually used to make this sturdy material. Again, it is not possible to tell whether this fabric was made in the Netherlands or elsewhere in Europe.

### Three Van Wassenaers' Beds

The literature on historic interiors in the Netherlands certainly looks at bedroom furniture and the associated textiles, but it provides us with little information about the period from 1770 to 1850.<sup>34</sup> The inventories of a number of members of the Van Wassenaer Obdam family provide a good opportunity to discover what beds and bedrooms looked like at the very highest level of the social elite. We shall concentrate on three members of the Van Wassenaer Obdam family.

First, Carel George's widow, Jacoba Elisabeth van Strijen, (inventory compiled after her death in 1816), then their son Jacob Unico Willem van Wassenaer Obdam (1769-1812; inventory dating from 1812 – he predeceased his mother), and lastly Jacob Unico Willem's daughter Cornélie (inventory dating from 1847, drawn up on the occasion of the death of her stepmother Sophie van Heeckeren van Kell).<sup>35</sup> Jacob Unico Willem (fig. 23) and Cornélie (fig. 24), like Carel George, belonged to the uppermost rank of the social order. This is evidenced by their marriages in Amsterdam patrician and court circles, by the royal guests they received and by the various great houses they occupied and furnished.<sup>36</sup>

The beds slept in by these Van Wassenaers and their relatives can occasionally be identified in inventories by way of the name of a room. The descriptions of the beds do not suggest great luxury. Nor do their distinguished guests appear to have spent the night in especially opulent circumstances –



at least none of the inventories refers to a room named after a royal guest for whom a bedchamber was specially furnished. Only the King's Chamber at Twickel Castle owes its name to a royal house guest.<sup>37</sup>

#### *Beds, Mattresses and Blankets*

In the inventories virtually all the beds are described as bedsteads with curtains, including those in the servants' rooms. Some of the servants slept in box beds.<sup>38</sup> Some bedsteads were painted.<sup>39</sup> The type of wood from which unpainted beds were made is mentioned only occasionally. The bed in the Lange Voorhout house that Cornélie van Wassenaer slept in as a child was made of dark oak.<sup>40</sup> In 1847 there was a walnut or mahogany bed in the chamber used by 'Madam Countess' – Sophie van Heeckeren van Kell (fig. 25) – in Huis te Dieren.<sup>41</sup> Once, in 1847, the oak used in two bedsteads is specified as wainscot, in other words quarter-sawn boards.<sup>42</sup> Several iron bedsteads are noted in 1812 and 1816; they were at Twickel, and in the Kneuterdijk and Lange Voorhout houses.<sup>43</sup>



The inventories also list a small number of *lits d'ange* – also known as pavilion or canopy beds: a bed with a canopy but no bedposts – a single *lit de berceau* – a bedstead with rounded corners – and a *lit a tombeau*, a bed with a slanting canopy that was higher at the head than at the foot.<sup>44</sup>

The beds were covered with several mattresses, the top one being a thin, soft mattress – known as a bed – and various pillows, under which was a bolster – a firm pillow that supported the small of the back. There could be as many as six pillows on a bed. Some mattresses are described as being filled with straw; these are known as *paillasses*.<sup>45</sup> The fabrics used for the ticking are not specified, though the colour is occasionally recorded: blue or blue check.<sup>46</sup> There is a single mention, in 1847, of a sprung mattress.<sup>47</sup> There were usually several layers of blankets on a bed, or at any rate the descriptions of beds in the inventories include a number of blankets.<sup>48</sup> These were usually made of wool, cotton or flannel, aside from the coverlet, which was generally made of European chintz. In 1816 there were two feather-beds,

Fig. 23  
Miniature after  
C. HODGES,  
*Jacob Unico  
Willem van  
Wassenaer Obdam*,  
c. 1800. Delden,  
Twickel Castle.  
Photo: Twickel  
Foundation.

Fig. 24  
M.C. VAN DER HULST,  
*Cornélie van  
Wassenaer Obdam*,  
c. 1830.  
Oil on canvas.  
Delden,  
Twickel Castle.  
Photo: Twickel  
Foundation.

two velvet blankets and four linen bedcovers with matching pillowcases in the house on Kneuterdijk.<sup>49</sup> The 1847 Huis te Dieren inventory includes a knitted under-cover. Along with an 'East Indian coverlet', a linen coverlet, a mattress with blue check ticking and green moiré bed hangings, it was part of the bedding for the bed in Sophie van Heeckeren's bedroom.<sup>50</sup>

#### *Other Textiles Used on the Beds*

In accordance with the customs of the time, the Van Wassenaers' beds had curtains. Some were made of silk, as were a number of counterpanes. In the 1812 inventory for Twickel, for instance, as well as the bed with yellow silk hangings and matching counterpane we find a number of larger and smaller counterpanes in green or white silk, and one described as a beggar's blanket, in other words a patchwork quilt.<sup>51</sup> The inventory of the Lange Voorhout house, also drawn up in 1812, lists 'Deux lits de couverture de Soye'; in the 1816 inventory of the Kneuterdijk house there are two green taffeta feather-beds.<sup>52</sup> In 1847 there was a bed

with red silk damask hangings in Huis te Dieren.<sup>53</sup> Serge, a twilled worsted cloth, is listed once as the material of a bed hanging, in the Kneuterdijk house. The valuation inventory of furniture, curtains and bedding in the large house on Kneuterdijk, drawn up in 1816 for the purposes of its sale to William I, includes a bed with chintz hangings in the small room off the library and six red chintz quilts in the servants' quarters.<sup>54</sup>

The term chintz occurs remarkably often as a fabric for bedding. It would seem that these were often plain cotton materials because, if they are specified at all, only their colour is given – yellow or red.<sup>55</sup> These chintzes must be cotton fabrics woven in Europe because chintzes from India had dyed and painted patterns. Cotton is also frequently mentioned in the descriptions of various sets of bedding. There was clearly a difference between the two, as we see from the description of the bed hangings of a bed that was at Twickel in 1812. The curtains were made of white cotton, with 'chintz borders'.<sup>56</sup> Chintz was probably glazed, while cotton was not. There are no linen bed curtains listed in the inventories. In the course of the eighteenth century, cotton had largely ousted the old familiar linen as an upholstery fabric. Some beds had curtains with a moiré effect.<sup>57</sup> The characteristic flame pattern was created by pushing and pulling the cloth between heated rollers. The term 'furnishing chintz', used for a number of bed hangings and counterpanes in the Huis te Dieren inventory, no doubt refers to a European cotton fabric.<sup>58</sup> The yellow nankeen cover on a sofa in the room occupied by the 'Lord of Twickel' – Carel van Heeckeren – in Dieren was probably also of European manufacture.<sup>59</sup> The yellow cotton cloth, which was originally imported from China and derives its name from the city of Nanking, was also made in the west from the beginning of the nineteenth

Fig. 25  
C. HODGES,  
*Sophie van Heeckeren  
van Kell, Third Wife  
of Jacob Unico Willem,*  
c. 1792.  
Oil on canvas.  
Private collection.  
Photo: Twickel  
Foundation.





century onwards. The term *toile d'Inde*, used in the description of a counterpane in the French inventory of the Lange Voorhout house, would appear to refer to an Indian chintz. Although *toile d'Inde* is the standard term in France for Indian chintzes, however, it is also used there for their European imitations in printed cotton. The Dutch version of the same inventory lists 'Een Paviljoentje met Chits behangsel' – a pavilion with chintz curtains – with no indication of a pattern.<sup>60</sup>

The picture that emerges from these lists of beds and bedding is diverse, solid and, one would hope, comfortable, but it is certainly not especially luxurious. The Chinese bed is an exception, and underpins our earlier thesis that it was ordered at a time when state beds like this had actually gone out of fashion. A mention of a Chinese room in the house on Kneuterdijk, the marriage of Carel George and Jacoba in 1767, the necessary modifications to the house for the

new residents in the same year and the corresponding dating of both the bed and the painted Chinese silk wall paper all support the theory that this flamboyant bed was displayed as a showpiece in the Van Wassenaers' Chinese room. Chinese rooms were certainly the height of fashion at that time,<sup>61</sup> but state beds soon fell out of favour. Without the bed, the room continued to be known as the Chinese room at least until 1816. Meanwhile, bed hangings and counterpane were carefully stored away – until the Rijksmuseum made a new frame, and gave us the opportunity to delight in the magnificence of the Chinese embroidery once more.

## NOTES

\* With particular thanks to Dr Jan van Campen, curator of Asian export art at the Rijksmuseum, Amsterdam, who brought a number of publications referred to in the notes to my notice and revised an earlier version of this article, from which 'Sleeping in Style' derives. I also owe a debt of gratitude to Aafke Brunt, archivist of the Twickel Archive, who drew my attention to a number of estate inventories of houses belonging to members of the Van Wassenaer Obdam family, without which this article could not have been written.

1 Elements of the set were shown at the exhibition *Prachtige Vrachten* in 1997, see E. Hartkamp-Jonxis, 'Prachtige vrachten. Exotisch textiel in Nederland', *Antiek. Tijdschrift voor oude kunst en kunstnijverheid* 31 (1997), no. 9, pp. 202-19. See also J. van Campen, 'Twee Chinese beddenspreien in het Rijksmuseum', *Aziatische Kunst* 40 (2010), no. 3, pp. 31-32; and J. van Campen and E. Hartkamp-Jonxis, *Asian Splendour.*

*Company Art in the Rijksmuseum*, Zutphen 2011, pp. 28-29.

2 With thanks to the Rijksmuseum's Dr Elsje Janssen, curator of textiles, and Suzan Meijer, senior textiles conservator, for their help with the reconstruction.

3 See S. Colenbrander, *Zolang de weefkunst bloeit. Zijdeveverijen in Amsterdam en Haarlem*, Amsterdam 2010 (diss. University of Amsterdam), p. 172, with reference to L. Lee-Whitman, 'The Silk Trade, China Silks and the British East India Company', in *Winterthur Portfolio* 17 (1982), no. 1, p. 23.

4 See C. Clunas (ed.), *Chinese Export Art and Design*, Westerham 1987, pp. 22 and 26, in his discussion of a counterpane with a yellow ground of c. 1770-90 (London, Victoria and Albert Museum, inv. no. T. 387. 1970). In the Rijksmuseum's collection there is a chasuble with accessories – a stole, a maniple, a velum and a bursa – that were made out of an embroidered counterpane with a yellow background (inv. nos. BK-2008-176-A-E).

- An early eighteenth-century embroidered bedspread from Roosendaal Castle near Arnhem, likewise in the Rijksmuseum's collection, has an ivory background (inv. no. BK-1958-20-B). See Van Campen, op. cit. (note 1), pp. 21-37. A coverlet with an ivory ground in the Art Institute of Chicago (inv. no. 2004.916; gift of James D. Tigeman Estate) dates from the middle of the century, while there is one in the Victoria and Albert Museum in London dating from the last quarter of the eighteenth century (inv. no. FE-12-2004). For this counterpane see A. Jackson and A. Jaffer (eds.), *Encounters. The Meeting of Asia and Europe 1500-1800*, London 2004, pp. 263, 265. Silk in two contrasting background colours – dark blue and ivory – was used inside and out for the hangings of a state bed in Calke Abbey, Derbyshire, England.
- 5 Philip II of Spain also became king of Portugal in 1580, and the Portuguese trading post in Macao came under his authority.
- 6 See B. Markowsky, *Europäische Seidengewebe des 13.-18. Jahrhunderts*, cat. Cologne (Kunstgewerbemuseum) 1976, no. 729. There is a piece of such a silk fabric – woven in atlas liseré and appliquéed with strips of paper wound with flattened gold – in the Rijksmuseum's collection (inv. no. BK-1997-13), see Van Campen and Hartkamp-Jonxis, op. cit. (note 1), p. 414, with ill. A striking element has been added to the two-headed eagle in these silk fabrics: it holds a stick in each of its claws, seemingly piercing a heart in an urn. The weaving technique, which produces a symmetrical mirror-image pattern, including duplications of the image, hampers an interpretation of this design. It is the symbol of the Augustinian order, consisting of a burning heart pierced by an arrow, and a book, which refer to Augustine's gospel and teachings. Augustinian priests worked in Macao from 1586 onwards. Manufacture of these remarkable fabrics came to an end in the early seventeen-twenties, probably as a result of a ban on the missionary activities of all the Catholic orders working in China that was issued by Emperor K'ang-hsi in 1721. The ban was a response to a papal decree of 1715 stating that Confucianism was a faith, not a philosophical movement, and consequently in conflict with Catholicism.
- 7 A pierced heart was added to the two-headed eagle in these embroideries on occasion, sometimes in combination with other symbols of the Augustinians. See B. Sierra de la Calle, 'Sedas de Oriente para Dios. Ornamentos litúrgicos del Real Colegio de PP. Agustinos de Valladolid', in *Jornadas del Patrimonio Cultural de los Religiosos Españoles*, vol. 10, Madrid 2002, pp. 59-107, esp. pp. 99-102 and figs. 5, 6, 16.
- 8 For the reconstruction of the bed in Newhailes see I. Gow, 'How They Brought Back the Hangings', *Country Life*, 11 March 2004, pp. 84-87. For the bedspread in private hands see D.S. Howard, *A Tale of Three Cities. Canton, Shanghai & Hong Kong. Three Centuries of Sino-British Trade in Decorative Arts*, exh. cat. London (Sotheby's Institute) 1997, no. 211.
- 9 For example on a counterpane in the collection of the Art Institute of Chicago (see note 4) and on one that was with the Maqam/Dennis Dodds gallery in Philadelphia in 2012. Embroidered bedspreads were sometimes cut up and used to make other things. A cope, on permanent loan to Museum Catharijneconvent in Utrecht, incorporates the centre of one such, with a similar arrangement of birds of paradise (inv. no. ABM t02002a).
- 10 The counterpane comes from Madingley Hall near Cambridge, and belonged to Sir John Hynde Cotton, the then owner of the house. At least one member of the Cotton family, Admiral Sir Charles Cotton, visited the Far East in 1770-72. See Clunas, op. cit. (note 4), p. 26.
- 11 The Victoria and Albert Museum in London has a fragment of a bed hanging or counterpane dating from around 1730, with the arms of James Brydges, Duke of Chandos, and those of his second wife, Cassandra Willoughby (inv. no. T.387-1970). See Clunas, op. cit. (note 4), pp. 22-23 and 26. The escutcheons in the corners of a coverlet in the Rijksmuseum, which came from Rosendaal Castle, have been left empty (inv. no. BK-1958-20-B). See Van Campen, op. cit. (note 1), pp. 28-30.
- 12 See C.J.A. Jörg, 'Vergane glorie: Chinese zijden stoffen in het Nederlandse interieur in de 18de eeuw', in R. Baarsen et al., *Het Nederlandse binnenhuis gaat zich te buiten. Internationale invloeden op de Nederlandse wooncultuur*, Leiden 2007 (*Leids Kunsthistorisch Jaarboek*, vol. 14), pp. 180-207, esp. p. 182. There is a luxuriously appointed bed with upholstery embroidered in China in Amerongen Castle. This bed has undergone various alterations over the years, however. The footboard and sides were probably originally part of the headboard. With thanks to Lodewijk Gerretsen, curator of Amerongen Castle, and Josien Verdegaal-Hoefhamer, conservator of antique textiles.
- 13 See J.C. Bierens de Haan, *Rosendaal, groen*

- hemeltjen op aerd. *Kasteel, tuinen en bewoners sedert 1579*, Zutphen 1994, p. 125.
- 14 The gift comprises primarily antique linen damask and bed-linens, along with textiles that were made to order for the Dutch East India Company in China and India in the eighteenth century or reached the Low Countries by way of private trade. See C.A. Burgers, *Keuze uit de schenking van textiel uit Twickel en Weldam*, Rijksmuseum folder accompanying the exhibition devoted to the gift, 15 April–15 October 1991, and *Verslag van de hoofddirecteur over het Jaar 1980. Rijksmuseum te Amsterdam*, The Hague 1981, pp. 24–27. For the Indian chintzes in the gift and those that the Twickel Foundation gave on long-term loan in 1981, see E. Hartkamp-Jonxis, *Sitsen uit India/Indian Chintzes*, cat. Amsterdam/Zwolle (Rijksmuseum) 1994, nos. 2 (inv. nos. BK-1980-767-A-B), 8 (inv. nos. BK-1980-801 and BK-1980-805), 12 (inv. no. BK-BR-926), 15 (inv. no. BK-1980-804), 16 (inv. no. BK-1980-793) and 19 (inv. no. BK-BR-933, erroneously described as inv. no. BK-1980-795).
- 15 The castle and its land came into the Van Wassenaers' possession through the marriage in 1676 of Jacob IV van Wassenaer Obdam and the heiress of Twickel, Adriana Sophia van Raesfelt. In 1953 the last owner, Baroness van Heeckeren van Wassenaer, placed the castle and the estate in a trust – the Twickel Foundation.
- 16 For biographical information about Carel George van Wassenaer and his wife see J. Aalbers et al., *Heren van stand. Van Wassenaer 1200-2000. Achthonderd jaar Nederlandse adelsgeschiedenis*, The Hague 2000, pp. 179–82.
- 17 See J. Haverkate et al., *Twickel bewoond en bewaard*, Zwolle 1995 (second ed.), p. 73. Like Carel George van Wassenaer Obdam and Jacoba Elisabeth van Strijen, William V and his wife Wilhelmina of Prussia had married that year.
- 18 *Ibid.*, p. 64.
- 19 See Jörg, op. cit. (note 12), p. 184.
- 20 Twickel Archives (hereafter HAT), inv. no. 770a (Inventory of the personal property in the estate of Jacob Unico Wilhelm van Wassenaer Obdam in the houses of Twickel and Weldam, 1812–1813, with lists of the personal effects in Wogmeer, Wassenaar, Kernhem, The Hague, Weldam, Lage Obdam and St Pancras and Twickel and lists of receivables and debts, 1812) (Inventaris van de roerende goederen in de nalatenschap van Jacob Unico Wilhelm van Wassenaer Obdam in de huizen Twickel en Weldam, 1812–1813, met staten van de onroerende goederen in Wogmeer, Wassenaar, Kernhem, Den Haag, Weldam, Lage Obdam en St. Pancras en staten van vorderingen en schulden, 1812), fol. 3r. The King's Chamber – now the library – owes its name to George I of England, who spent the night there in June 1727 while on his way to Hanover. The monarch did not reach his native city, dying in Osnabrück a few days after leaving Twickel.
- 21 The embroidered bedspread measures 281 x 284 cm; the quilted bedspread measures 253 x 207 cm.
- 22 HAT, inv. no. 740a (Inventory of the personal property in the estate of Jacoba Elisabeth van Strijen in the house on Kneuterdijk in The Hague, 1816, with lists of her personal property in Amsterdam, De Duivendrechtse Polder and Zijpe and lists of receivables and debts) (Inventaris van de roerende goederen in de nalatenschap van Jacoba Elisabeth van Strijen in het huis aan de Kneuterdijk in 's-Gravenhage, 1816, met staten van haar onroerende goederen in Amsterdam, De Duivendrechtse Polder en Zijpe en staten van vorderingen en schulden) fol. 38r.
- 23 Silk wall coverings for export to Europe also featured trees and birds, and Chinese figures. The Rijksmuseum has a piece with a design of flower vases and curving flower stems (inv. no. BK-1997-15) and three pieces with Chinese genre scenes (inv. nos. BK-16602-A-C).
- 24 See V. Wilson, 'Chinese Painted Silks for Export in the Victoria and Albert Museum', *Orientalism* 18 (1987), no. 11, pp. 30–35.
- 25 There is a somewhat similar silk wallpaper in the White Salon in Heeswijk Castle (North Brabant). This early nineteenth-century wall covering was installed there in the eighteen-eighties. See L. den Tex, 'Chinese VOC-textiel toegepast als onderdeel van achttiende- en negentiende-eeuwse interieurs', in *Jaarboek Textielcommissie Nederland 2008*, Amsterdam 2010, pp. 44–61.
- 26 Rijksmuseum, inv. nos. BK-1980-773-A-F.
- 27 'Veertien lappen geborduurd Catoen met Couleuren', HAT, inv. no. 740a, fol. 25v.
- 28 Imprints of drawing pins on some pieces indicate that they were pinned to a wall in the twentieth century.
- 29 For the inheritance of textiles that were in Twickel Castle in 1980, see C.A. Burgers, 'Het huwelijk met Dodonea Lucia van Goslinga. Het linnengoed van Doed geheel bewaard gebleven', *Twickelblad* 1992, no. 3, p. 7.
- 30 Rijksmuseum, inv. nos. BK-1980-801 and BK-1980-805.
- 31 The stamp consists of the arms of Imperial Russia, a text in Cyrillic and the year 1772 in



- Arabic numerals. See R.T. Blurton, 'New Fancy of the Country's Invention', *British Museum Magazine* 33 (1999), p. 19. The piece probably reached St Petersburg by way of a Dutch merchant or Dutch East India Company employee. The two chintzes in the Van Wassenaers' effects are an indication of this, confirmed by a bed cover with a similar design that was originally owned by a family in Zaandijk, in the collection of the Honig Breethuis in Zaandijk (formerly Oudheidkamer Zaandijk). For this coverlet see A. Moonen, *Quilt. Een Nederlandse traditie | Quilt. The Dutch Tradition*, Arnhem 1992, no. 57. A Chinese wallpaper in a cabinet in Schloss Favorite near Rastatt has a design of a rock, slender flower sprays and birds that is very similar to that on both chintzes. This paper is dated to before 1729. See F. Wappenschmidt, *Chinesische Tapeten für Europa. Vom Rollbild zur Bildtapete*, Berlin 1989, pp. 21, 177 and fig. 18. If this early dating is correct, the design has been very long-lived. A floral panorama wallpaper from the seventeen-seventies in a cabinet in Gelsing, a country house in Schleswig-Holstein, has a similar pattern. *Ibid.*, pp. 80, 118. The author assumed that this was made in China, however recent conservation revealed that the paper has a European watermark. See [www.baufachinformation.de/denkmalpflege/Die-Chinesche-Tapete-auf-Gut-Geltin/1998067131071](http://www.baufachinformation.de/denkmalpflege/Die-Chinesche-Tapete-auf-Gut-Geltin/1998067131071).
- 32 The set comprises two wide and four narrow unlined, hemmed curtains, seven hemmed chair (?) covers with tapes and eight *embrasses* (curtain tiebacks).
- 33 HAT, inv. no. 740a, fols. 21r and 25r. In the twentieth century modern passementerie was stitched to the set, which is lined with the original ash grey linen. This seems to have been an attempt to make them into curtains and covers. There were red camlet bed curtains at Twickel Castle in 1812; they were stored in the servants' hall (HAT, inv. no. 770a, fol. 32v).
- 34 C.W. Fock (ed.), *Het Nederlandse interieur in beeld 1600-1900*, Zwolle 2001. For a cultural history approach see I. Montijn, *Tussen stro en veren. Het bed in het Nederlandse interieur*, Wormer 2006.
- 35 For the life of Cornélie van Wassenaer see A. Brunt, 'Marie Cornélie van Wassenaer Obdam (1799-1850)', in Aalbers et al., op. cit. (note 16), pp. 276-79; and A. Brunt and J. Haverkate, *Tussen twee tijden. Het levensverhaal van Carel baron van Heeckeren*, Zwolle 2010, *passim*.
- 36 Jacob Unico Willem van Wassenaer Obdam, the only child of Carel George van Wassenaer, originally lived with his parents in The Hague and at Twickel. Like his father, he married a bride from the Amsterdam regent class, Adriana Margaretha Clifford (1772-1797). After her death, he married Margaretha Helena Halewijn (1776-1802), who likewise came from this milieu. His only child, Cornélie, was born to this marriage. Sophie van Heeckeren van Kell (1772-1847), whom he married in 1806, came from a prominent family in the east of the Netherlands. Before her marriage she was lady-in-waiting to Princess Wilhelmina, the wife of Stadholder William v. In the year of his third marriage, Jacob Unico Willem bought a house in Lange Voorhout (now numbers 30-32) in The Hague. He undoubtedly furnished this imposing mansion with care. He spent most of the latter years of his life at Twickel Castle, where he died. On 3 January 1814, two years after her husband's death, Sophie van Heeckeren received Queen Wilhelmina, consort of King William I, at Twickel, followed soon afterwards by the crown prince, the future King William II. Both stayed the night in the castle.
- As a child and young adult, Cornélie van Wassenaer Obdam lived variously in the Kneuterdijk house, at Twickel and in the house in Lange Voorhout, and from 1820 onwards also in the Huis te Dieren in Gelderland. This huge house, which was built for her, stood on the site of the old stadholders' hunting lodge, which had been destroyed by fire in 1795 during the French hostilities. In 1831 she married Jacob Derk Carel van Heeckeren van Kell (1809-1875), her stepmother Sophie van Heeckeren's nephew. After their marriage the couple spent most of their time at Twickel, where in 1836 they entertained Queen Wilhelmina, who was on her way to visit her family in Berlin. They also lived in their house in Lange Voorhout (number 13), and from 1842 in a house in Noordeinde, which they rented. After Cornélie van Wassenaer's marriage, Sophie van Heeckeren lived in a house on the corner of Noordeinde and Heulstraat in The Hague and at Huis te Dieren. Stepmother and stepdaughter both died in The Hague.
- 37 See note 20.
- 38 The inventory of the maids' room in the house on Kneuterdijk (1816) includes two blue and white check bed curtains with an iron curtain rod (HAT, inv. no. 740a, fol. 14r).
- 39 In 1816 there was a broken green and white painted bedstead in the attic of the Kneuterdijk house (HAT, inv. no. 740a, fol. 1r). In 1847 there were various painted bedsteads in

- the bedrooms in Huis te Dieren, including one in the bedchamber of 'Madame van Twickel', Cornélie van Wassenaer. There were also red-painted bedsteads in the servants' rooms (HAT, inv. no. 800 (Valuation schedules of property in the Huis te Dieren, 1847. With notes concerning prices and the purchases by J.D.C. van Heeckeren van Wassenaer [Cornélie van Wassenaer's husband]) unpagéd); (Taxatiestaten van roerende goederen in het huis te Dieren, 1847. Met aantekeningen betreffende prijzen en de aankopen door J.D.C. van Heeckeren van Wassenaer).
- 40 HAT, inv. no. 770b, fol. 5v.
- 41 HAT, inv. no. 799 (Extract from the inventory of property in the Huis te Dieren on the death of S.W.P. [Sophia Wilhelmina] van Heeckeren van Kell concerning the goods that W.H.A.C. [Willem Hendrik Alexander Carel] van Heeckeren van Kell has earmarked for Ruurlo and that have been kept out of the sale), unpagéd. (Uittreksel uit de inventaris van roerende goederen in het huis te Dieren bij het overlijden van S.W.P. [Sophia Wilhelmina] van Heeckeren van Kell betreffende de goederen die W.H.A.C. [Willem Hendrik Alexander Carel] van Heeckeren van Kell voor Ruurlo heeft bestemd en die buiten de verkoop zijn gehouden). The bed is described as a 'walnut bedstead' in this document. W.H.A.C. van Heeckeren, Sophie van Heeckeren's brother, owned Ruurlo Castle, the old family seat of the Van Heeckeren family. In a second inventory dating from the same year, the bedstead is listed as mahogany (HAT, inv. no. 800, unpagéd).
- 42 In 1847 there were two wainscot bedsteads in the guest room used by the 'Lord of Ruurlo' – Willem van Heeckeren – in the Huis te Dieren (HAT, inv. no. 800, unpagéd).
- 43 HAT, inv. no. 770a, fol. 9v; HAT, inv. no. 770b, fol. 4v; HAT, inv. no. 740a, fol. 4r. See also HAT, inv. no. 770b, fol. 4r.
- 44 A lit d'ange, a lit de berceau with matching night-stand and a *tombeau* – the latter bed in the maids' room – are recorded in the 1812 Dutch inventory of the house in Lange Voorhout and in an attached document in French without page numbering HAT, inv. no. 770b (Inventory of the property in the estate of Jacob Unico Wilhelm van Wassenaer Obdam in his house in Lange Voorhout in The Hague); (Inventaris van de roerende goederen in de nalatenschap van Jacob Unico Wilhelm van Wassenaer Obdam in zijn huis op het Lange Voorhout in 's-Gravenhage), fols. 3r and 4r, unpagéd).
- 45 In 1816 there were paillasses in the house on Kneuterdijk (HAT, inv. no. 740a, fol. 3v). Two straw-filled sacks (mentioned together with other bedding) are listed in the inventory of Huis te Dieren (HAT, inv. no. 800, unpagéd).
- 46 HAT, inv. no. 800, unpagéd; *ibid.*, inv. no. 770a, fol. 11r.
- 47 The sprung mattress belonged on the bed in Sophie van Heeckeren's bedroom (HAT, inv. no. 799, unpagéd).
- 48 In so far as they appear in the inventories, bed sheets are listed under a separate heading, as is the table linen.
- 49 HAT, inv. no. 740a, fols. 3r and 59r.
- 50 HAT, inv. no. 800, unpagéd.
- 51 HAT, inv. no. 770a, fols. 3r, 17v and 31r.
- 52 Unnumbered page in the French document, added to HAT, inv. no. 770b; HAT, inv. no. 740a, fol. 3r.
- 53 HAT, inv. no. 800, unpagéd.
- 54 The Hague, Royal House Archives, Inventory of items from the estate of Elisabeth van Strijen sold to King William I, 1816, 1 cover. I consulted a copy of this inventory in the Twickel Archive. Eleven thin mattresses with their accessories – almost always a bolster and three pillows – are noted separately as 'Beste [Bedstee?] Beddens'.
- 55 For instance, in 1812 there were two beds with red chintz covers and two beds with unspecified chintz curtains at Twickel (HAT, inv. no. 770a, fols. 9v, 19v, 11r and 26v). In the same year a 'pavilion' with chintz hangings' was noted in the Lange Voorhout house (HAT, inv. no. 770b, fol. 4v). In 1847 there were two sets of yellow chintz bed hangings in Huis te Dieren (HAT, inv. no. 800, unpagéd).
- 56 HAT, inv. no. 770a, fol. 12r.
- 57 In 1812 there were six 'roode Moore' – red moiré – curtains in the 'maids' room' at Twickel (HAT, inv. no. 770a, fol. 28v). In 1816 there were two beds with light blue moiré hangings in the Kneuterdijk house (HAT, inv. no. 770b, fol. 4). A bed that was in Huis te Dieren in 1847 had green moiré hangings (HAT, inv. no. 799, unpagéd).
- 58 HAT, inv. no. 800, unpagéd.
- 59 *Ibid.*, unpagéd.
- 60 HAT, inv. no. 770b, unpagéd and *ibid.*, fol. 4v.
- 61 C.H. Dumas, 'De schilderijen', in C.H. Dumas et al. (eds.), *Johan de Witthuis. 6 eeuwen wonen op hoog niveau*, The Hague 2009, pp. 117-20 and E. Verwij et al., 'Het Chinese kabinet geconserveerd en gerestaureerd', in *ibid.* pp. 189-95.

