

The (Ab)Use of Export Lacquer in Europe

During the sixteenth century a small number of lacquer objects reached Europe through the trade activities of the Portuguese. These rare and early examples of Asian lacquer entered a few select *Kunstammer* collections. A good example is a Japanese, so-called, *namban* lacquer cabinet that was in the possession of Archduke Ferdinand II (1525–1595) of Tyrol at the time of his death.¹ Objects of this kind were held in high esteem and were also used as official gifts. In 1616, for instance, the Dutch Republic presented King Gustavus Adolphus II (1594–1632) of Sweden with a Japanese lacquer trunk embellished with mother-of-pearl in *namban* style.² By this time the Dutch East India Company (V.O.C.), founded in 1602, played an increasingly important role in the Far East and the Dutch became the only Europeans to be allowed to trade with Japan in 1639. As a result a larger quantity of lacquered goods such as coffers, chests and two door cabinets, so-called *comptoirs*, were shipped to the Netherlands. Mostly supplied in pairs, these cabinets were generally placed on elaborately carved and gilded stands. They continued to be valued furnishings for a long time as is clearly illustrated by a 1861 watercolor of Franz Alt (1821–1914) depicting one of Archduke Ludwig Victor's (1842–1919) rooms at the Hofburg in Vienna which includes four of such Japanese lacquer cabinets (colour plate IV.2).³

Despite the fact that Japanese lacquered goods, which were more highly valued than similar Chinese objects, were in great demand in the West, these products were never very profitable for the Dutch East India Company. Due to the labor-intensive procedure of making high quality lacquer, these cabinets and coffers were costly. In addition, they were also bulky and occupied a lot of space in the ships that could be better used for other, more lucrative, wares. As a result, the quantity of Japanese lacquered objects was small compared, for instance, with the large number of imported porcelain pieces. This discrepancy is also clearly reflected in contemporary paintings; while there are many still lives depicting blue and white porcelain, lacquered items are rarely illustrated in seventeenth-century Dutch paintings.⁴ One such exception is an undated 'Allegory of the Vanities of Human Life'⁵ by Harmen Steenwyck (1612–after 1656) which includes a Japanese sword in a black lacquer scabbard inlaid with mother-of-pearl, that recurs in at least one other of his *Vanitas* still lifes.⁶ This sword, symbolizing the transitory nature of power, may have belonged to one of Steenwyck's patrons. It is, however, also possible and even tempting to think that the artist acquired it himself while traveling in the East Indies and used it as an exotic prop in his paintings after his return in 1655.⁷

Two small lacquered coffers are barely visible on top of the cabinet in a painting by Pieter de Hooch (1629–1684), showing a family in an elegant and well-appointed home (fig. 1).⁸ The painting dates to 1663 when de Hooch had moved to Amsterdam from his native Delft. In Amsterdam de Hooch would have had a greater access to such luxury objects. The city's thirty or more East India shops sold a variety of imported goods and the city's officials of the East India Company and many other wealthy

merchants had porcelain and lacquer objects in their collections.⁹ The inventory of such a successful Amsterdam merchant and art collector Jean Niquet, for instance, drawn up a few years after his death in 1608, already listed a red East Indian cabinet and another inlaid with mother-of-pearl which may well have been made in the Far East.¹⁰ A variety of lacquer goods, some embellished with mother-of-pearl, were also in the residences of the Dutch stadholder in The Hague. The 1632 inventory included various boxes and cabinets, some placed on gilded stands, said to be either from the East Indies, China or Japan.¹¹

It was at Huis ten Bosch, the summer palace of Stadholder Frederick Henry, Prince of Orange (1584–1647) and his wife Amalia of Solms-Braunfels (1602–1675) that lacquer was used in a completely new and stunning manner shortly after 1654. Several large *Namban* coffers from the Stadholder's collection were dismantled and their lacquer panels were used to line the walls of a small room or cabinet, perhaps to create a suitable background for Amalia's collection of Asian art.¹² Travelers mentioned this unusual interior in their diaries, frequently confusing the Japanese lacquer with that from China. In 1677, the brothers Guido and Giulio de Bivio, visitors from Bologna, described the cabinet as 'very grand and sumptuous, completely covered with Chinese wood and painted in the manner of that country, even mother-of-pearl is not wanting, all of which gives the interior a look of considerable extravagance'.¹³ Nearly twenty years later, in 1695, another traveler William Montague, pointed to the origin of the lacquer panels when he described this room in his book *The Delights of Holland* as a closet 'of all True Indian Japan, made of Cabinets or Chests taken in pieces'.¹⁴

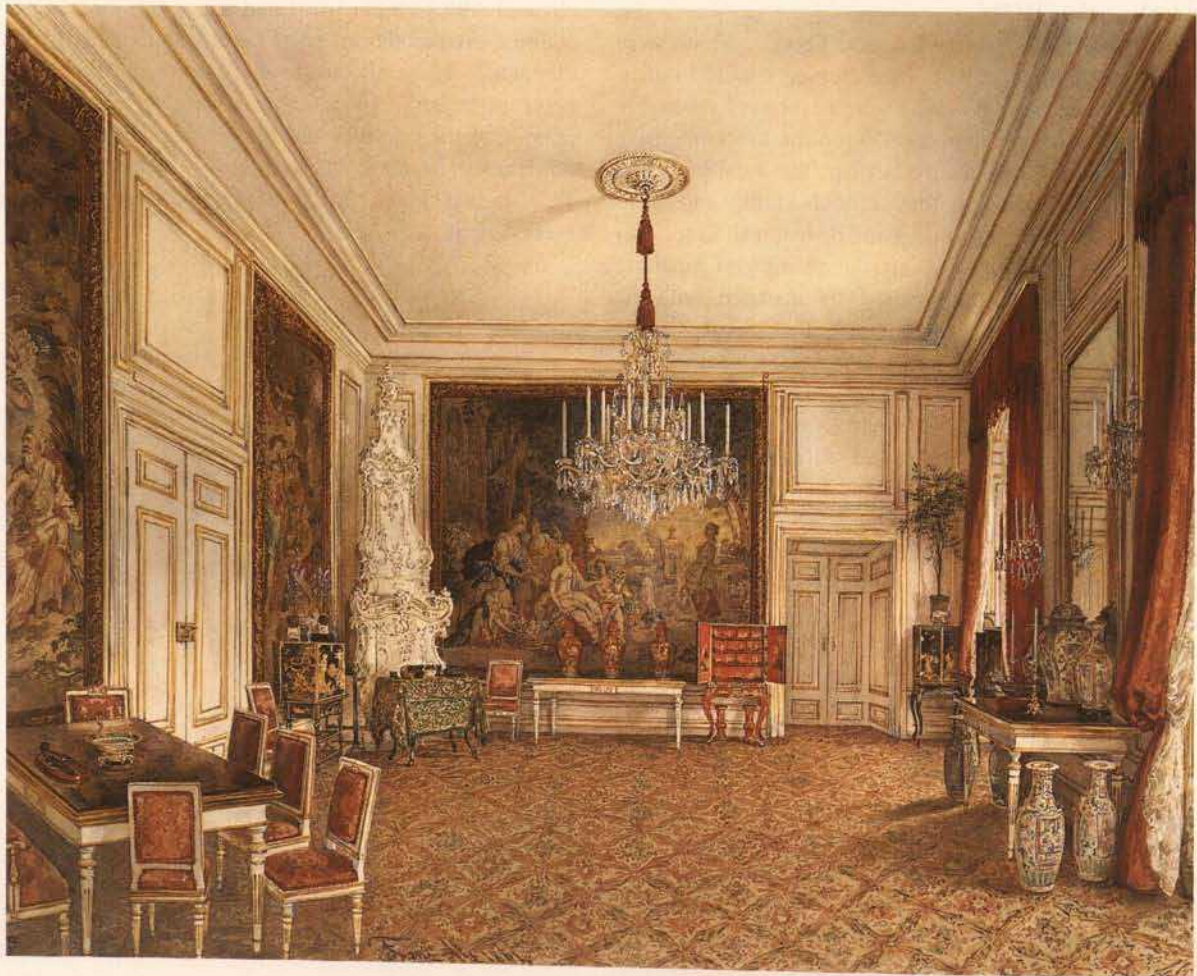
Fig. 1. A Family Making Music. Oil on canvas. Pieter de Hooch, 1663





1 Vienna, Schönbrunn Palace, Vieux Laque Zimmer

2 Archduke Ludwig Victor's Salon in the Hofburg, Vienna. Watercolor. Franz Alt, 1861



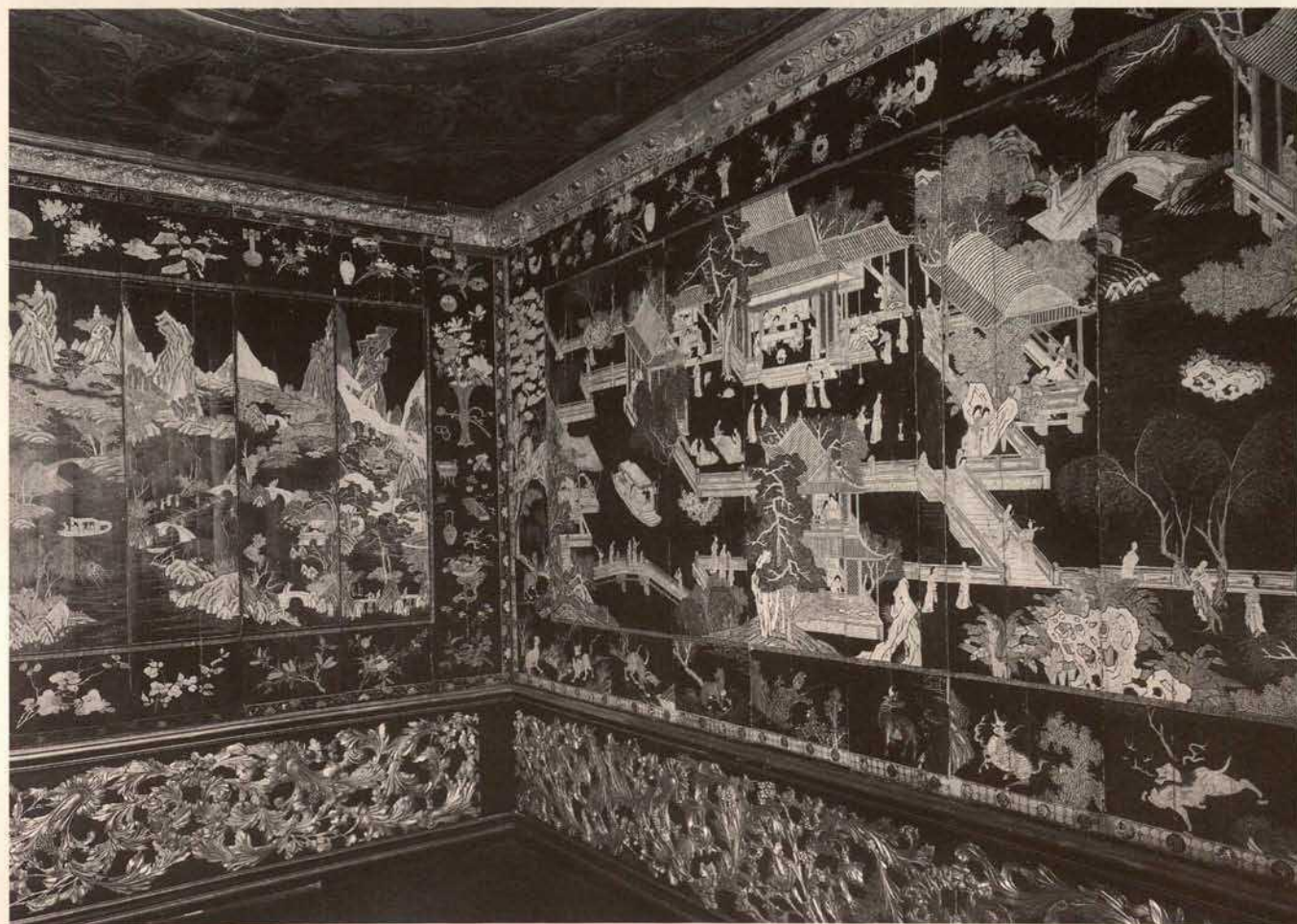
During the 1680's several rooms, made with Chinese incised, so-called Coromandel lacquer panels cut from screens, were commissioned by Mary Stuart (1662–1695), wife of the Dutch stadholder William III of Orange (1650–1702) and future Queen of England.¹⁵ Today these rooms are only known through the descriptions of impressed visitors. At the palace at Honselaarsdijk outside The Hague, for instance, the Swedish court architect Nicodemus Tessin the Younger (1654–1728) admired a lacquer cabinet in 1687 that was 'sehr kostbahr aussgemacht mit Chineser Arbeit und Tafeln'.¹⁶ It had a mirrored ceiling, according to Tessin 'in welches man die Cammer wieder von neuen sahe...' and was appropriately furnished with lacquered furniture and porcelain.

The dismantling of lacquer objects was not met with general approval and in 1685 Princess Mary received a letter from one of the stadholder's advisers, Constantijn Huygens (1608–1687), that was supposedly written on behalf of the entire Chinese nation. Huygens criticized the cutting up of a Chinese lacquer screen the panels of which were reused as wall decoration at the court. Lamenting the insensitive destruction of Mary's screen Huygens wrote: 'This illustrious monument has been sawed, divided, cut, cliff and split asunder by some most ignorant barbarous and malicious people and has thus been reduced

to a heap of monstrous shivers and splinters for the sole purpose of serving as a wall decoration of some miserable cabinet'.¹⁷ Typically, no attention had been paid to the images of the screen so that the scenes did not make any sense and that several of the figures were placed upside down. Despite such objections, lacquered screens continued to be dismantled for the decoration of walls until the middle of the nineteenth century.

The only seventeenth-century room of this kind to survive is on display at the Rijksmuseum in Amsterdam and comes from the court of the Stadholder in Leeuwarden (fig. 2).¹⁸ The wall paneling was created from the leaves of three different Coromandel screens, mounted above a low dado and surmounted by a gilded cornice. The residence was renovated for one of the granddaughters of Frederick Henry, Henriëtte Amalia of Anhalt Dessau (1666–1726) who in 1694 had several lacquer screens in her possession. These screens were no longer listed in the inventory drawn up two years later, which gives a good indication of the date of the room. Fitted with a painted ceiling, this lacquer cabinet was originally furnished with carved and gilded etagères that were lined with mirror glass and held costly porcelain on their shelves. Additional porcelain was placed on red or black lacquered drum-shaped tables.

Fig. 2. Cabinet with Coromandel lacquer paneling, originally from the Stadholder's court in Leeuwarden, ca. 1694–96



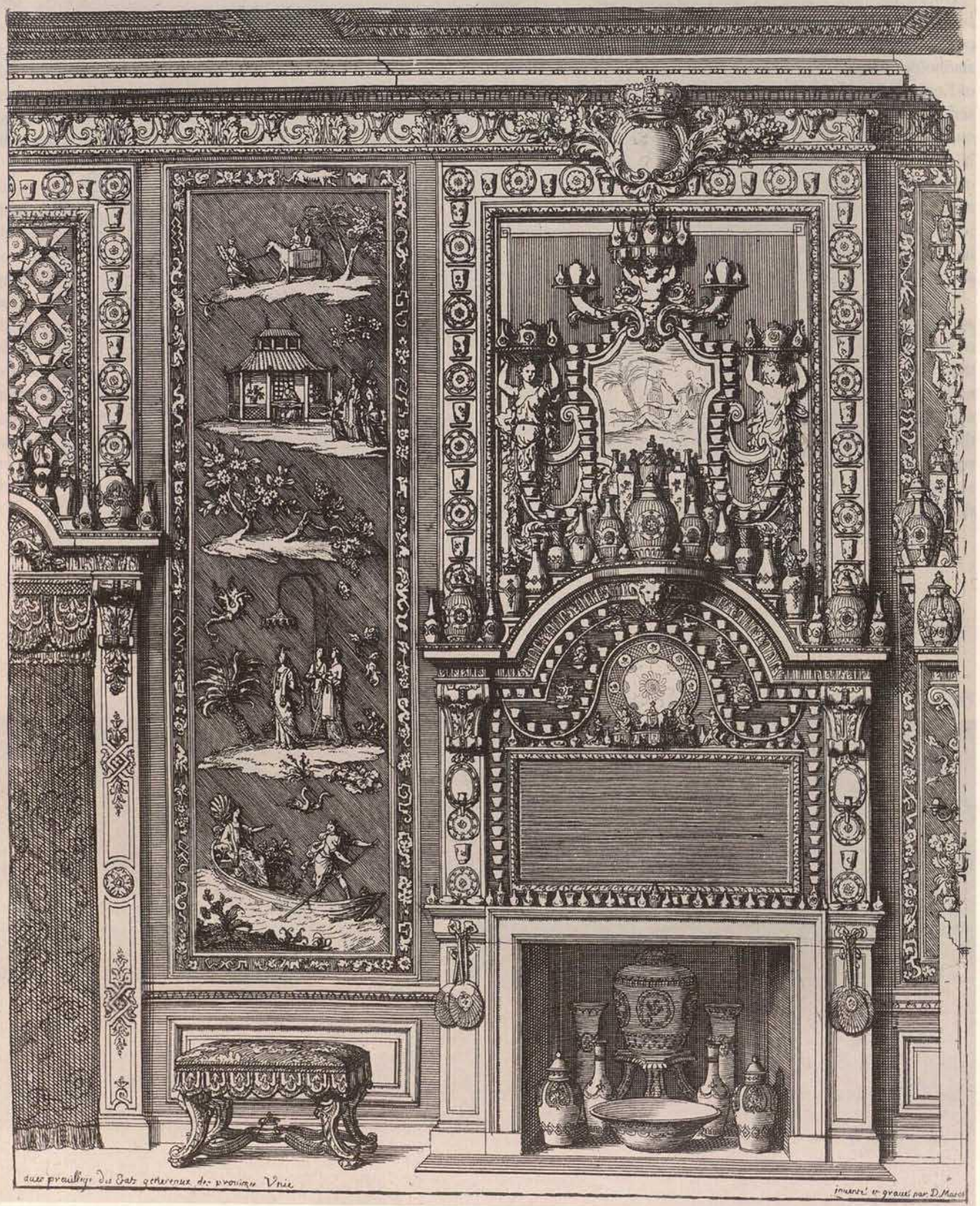
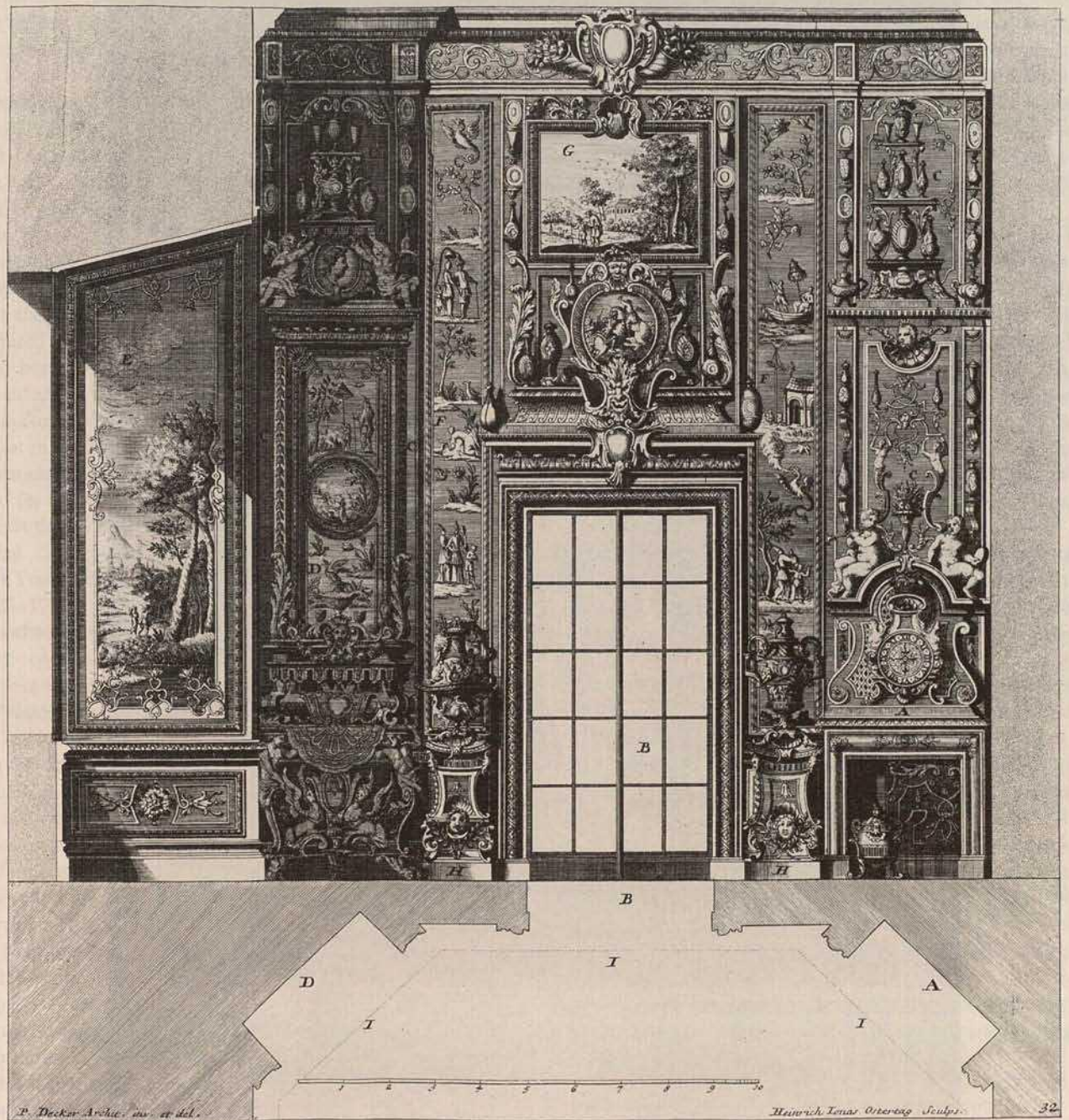


Fig. 3. Design for a wall elevation with fireplace incorporating lacquered panels and porcelain by Daniel Marot, print from *Nouvelles Cheminées*, Amsterdam 1712



Schmale Seite des Vor Cabinets, von welcher man in das andere komt.

A. Chamin. B. Thür Fenster. C. Eingelegte Spiegel gläser. D. Schrank dessen wände von Spiegel gläser und Lacquer arbeit über zogen, daren allerhand Curiositäten können gesezt werden. E. Ausgekleidete fenster Schenkel. F. Lacquer arbeit. G. Mahlerey. H. Postamenten ganz verguldet worauf Antique Fäßen stehen. I. Ausladung des Kranzes.

Cum Gratia et Privilegio S. C. Maj.

I Wolff excud. Aug. Vind.

Fig. 4. Design for the wall elevation of an anteroom from Paul Decker's *Fürstlicher Baumeister*, Augsburg 1711



Panel of red Chinese lacquer, originally part of the wall decoration of the *cabinet de travail* at the Hôtel du Châtelet, Paris

From contemporary descriptions it is known that similar rooms were also created in England, France and Germany during the last quarter of the seventeenth century. The English diarist John Evelyn (1620–1706), for instance, described in 1682 the house of his ‘good neighbour’, Mr. Bohun, a wealthy Spanish merchant, as ‘a cabinet of all elegancies, especially Indian; in the hall are contrivances of Japan screens, instead of wainscot. (...) The landscapes of the screens represent the manner of living, and country of the Chinese’.¹⁹

The indefatigable traveler Celia Fiennes (1662–1741) mentions in her journals similar interiors at Burghley House and at Hampton Court.²⁰ The one at Hampton Court, ‘pannell’d all with Japan’ was created for Queen Mary and must, therefore, antedate the Queen’s death in 1694.²¹ At Chatsworth, Miss Fiennes admired the Duchess’s closet that was ‘wanscoated with the hollow burnt japan’ [Coromandel lacquer].²² Having framed, moulded and cut the ‘Japan’ and joined it into panels, the cabinetmaker Gerrit Jensen (d. 1715) was paid for ‘japanning’ this closet in 1692.²³ Eight years later, the Coromandel paneling of this room was dismantled and the lacquer was most likely recycled for the second time by being used for the two cabinets on stands that are still in the State Drawing Room at Chatsworth today.

In France, the English doctor and naturalist, Martin Lister (c. 1683–1712), saw in 1698 a cabinet at the Château de Saint Cloud which was decorated with panels of ‘laque du Japon’ that were combined with paintings and mirrors.²⁴ Coromandel screens were also taken apart for the wall paneling of cabinets in the residences of the Electors in Berlin and in Dresden.²⁵

Despite the stylistic changes that were to take place, the fashion for such luxury rooms, often combining both lacquer and porcelain in their décor, continued during the eighteenth century and may well have been stimulated by the work of the influential designer Daniel Marot (1661–1752). One of Marot’s well-known engravings, dating c. 1700, shows a wall elevation, incorporating lacquered panels and a decorative display of porcelain (fig. 3). A similar design, most likely based on those by Marot, was also included in the *Fürstlicher Baumeister* of 1711 by the Nuremberg architect Paul Decker (1677–1713) (fig. 4). A cabinet at Tsar Peter the Great’s (1672–1725) *Mon-plaisir*, in the gardens of Peterhof outside St. Petersburg, with its late Baroque wall elevation is very close to such designs.²⁶ As this last example shows, japanning could, and often was, substituted for true lacquer and a fair number of imitation lacquer rooms was created during the eighteenth century.²⁷ In other instances, tapestries²⁸, and embroidered or leather hangings,²⁹ clearly inspired by imported lacquer, were used to create a similar effect (fig. 5).

Six Chinese black and gold lacquer panels, however, were inserted in a beautiful early Rococo *boiserie* that was originally part of the Hôtel d’Evreux on the Place de Vendôme in Paris (c. 1715–1725).³⁰ Coromandel lacquer was part of a sumptuous room decoration in Palazzo Reale, Turin. The architect Filippo Juvarra (1678–1736) had seen the lacquer while in Rome in 1732 and had written to the Prime Minister of King Charles Emmanuel III of Savoy (1730–1773) that these panels, combined with porcelain, would make a splendid décor for a small room.³¹ Executed according to the ideas of Juvarra, the so-called Chinese cabinet was completed with japanned designs by a local artist, Pietro Massa, in ca. 1736. A number of lacquered stools, part of the original furnishings, are still at the royal palace.³²

Chinese lacquer was also used for a cabinet in Falkenlust, a small hunting retreat near Schloss Brühl (c. 1736), that was built for the Elector and Prince Bishop of Cologne, Clemens August of Bavaria (d. 1761).³³ The lacquer panels, specifically acquired for this purpose in Paris in c. 1736, were placed within white and gold Rococo paneling and are supplemented with japanned scenes. The carved brackets surrounding the lacquer panels were intended to hold porcelain figures. A lacquered table and an armchair with Indian decoration were in the room at the time of Clemens August’s death in 1761.³⁴

Practicing the popular pastime of japanning, Margravine Wilhelmina of Bayreuth (1709–1758), the older sister of Frederick the Great, participated in the decoration of the so-called Japanese room in the Hermitage in Bayreuth (1738–40) (fig. 6). Its colorful décor is composed of European chinoiserie as well as of several Coromandel lacquer panels that came from an eight-leaf screen given to the Margravine by her brother. With a sense of pride the Margravine described the room as: Das ‘kleine ... Kabinett mit japanischer Tafelung ... hat grosse Summen gekostet und ist, glaube ich, in ihrer Art die einzige, die es in Europa gibt ... alle, die es sahen, sind davon entzückt gewesen’.³⁵

Despite the fact that Chinese painted wallpapers and silk hangings became more readily available during the eighteenth century, lacquered goods continued to be used for the wall decoration of intimate rooms all over Europe.³⁶ The sumptuous Brussels residence of Johann-Karl Philipp, Comte de Cobenzl (1712–1770), for instance, a diplomat in the service of Empress Maria-Theresa (1717–1780), included a salon mounted with lacquer panels.³⁷ In the Paris Hôtel of the Maréchal-Duc de Richelieu (1696–1788) one admired a ‘salon revêtu de panneaux de vieux laque avec des peintures chinoises, dont les formes toutes variées et ornées de glaces offrent un coup d’oeil tout à fait séduisant’.³⁸ Extant examples can be found in Russia at Peterhof, where the two, so-called, Chinese Lobbies were redecorated in the 1760’s.³⁹ Incorporating both entire Chinese screens and Russian imitation lacquer, these rooms were intended for the display of the Imperial collections of Asian art and seem to foreshadow the exuberant interiors of the Royal Pavilion in Brighton. More traditional is a small corner cabinet, situated behind the bedroom in the South wing of Schloss Nymphenburg in Munich, that was paneled with Coromandel lacquer and japanning in 1763–1764 (fig. 7).⁴⁰

Almost a decade after it had been built as a birthday present for the Swedish Queen Louisa Ulrica (1720–1782) in 1753, the Chinese Pavilion was replaced by a more permanent structure. Situated in the gardens of Drottningholm Palace outside Stockholm, this new Chinese Pavilion was fitted with several lacquer and japanned interiors. The leaves from a Chinese lacquer screen depicting the seaport of Canton decorate the walls of a brightly colored yellow room.⁴¹ Supplementing the Chinese scenes are European chinoiserie depictions based on compositions by the French painter François Boucher (1703–1770) and on sketches by the English architect William Chambers (1723–1796) included in *Designs of Chinese Buildings, Furniture, Dresses, Machines, and Utensils* of 1757.

Red Chinese lacquer, which was first exported to Europe around the middle of the eighteenth century and became quickly fashionable in France,⁴² once lined the walls of the *cabinet de travail* at the Hôtel du Châtelet (colour plate V).⁴³ Built for Louis-Marie-Florent, Duc du Châtelet (d. 1793), in c. 1770, the hôtel was situated at 127 rue de Grenelle in Paris. An 1812 inventory shows that the room was completely color coordinated.

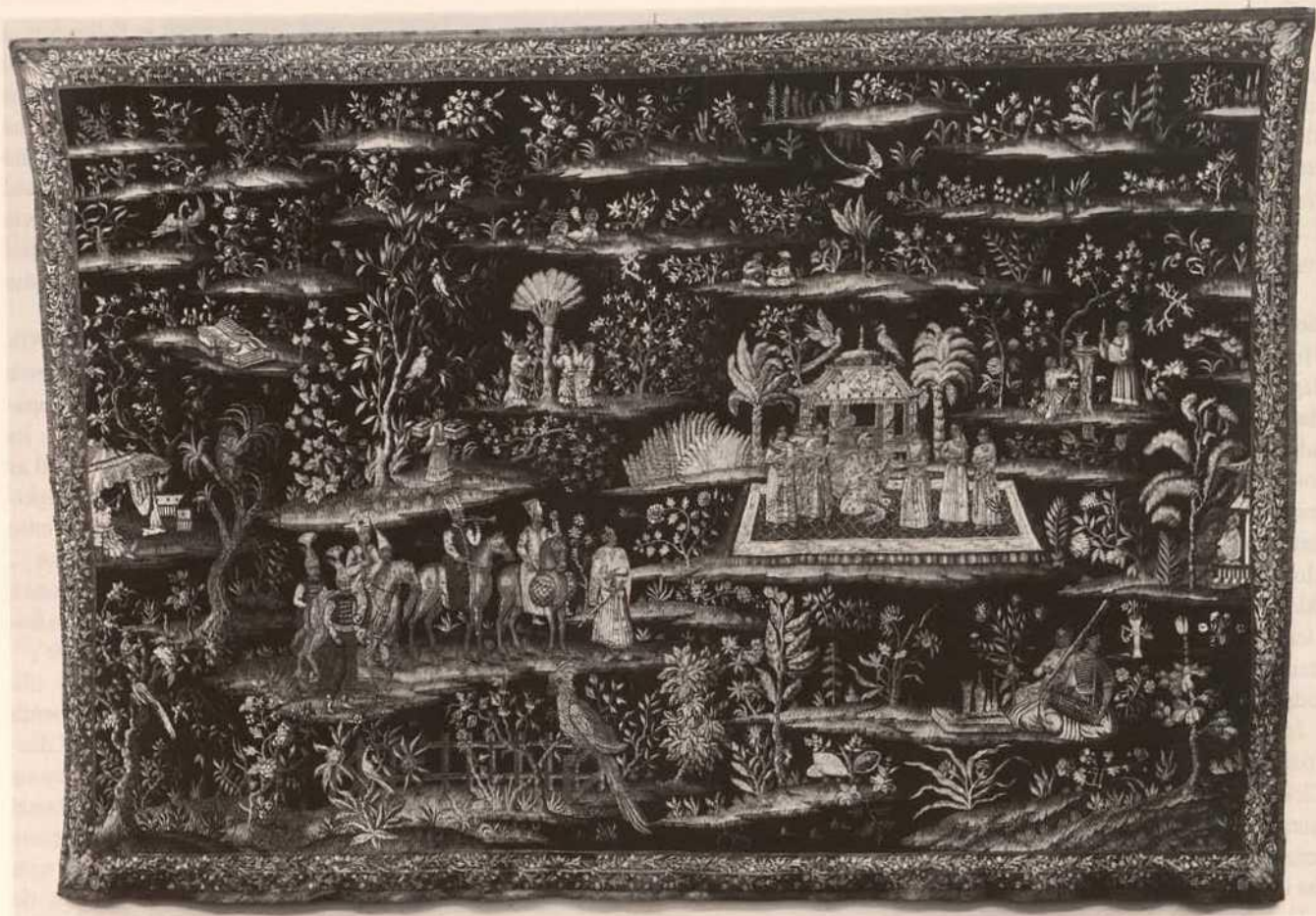


Fig. 5. The Concert. Wool and silk tapestry, English, late 17th – early 18th century

The case furniture, consisting of four armoires, a commode, and a cylinder bureau with *cartonnier*, was mounted with similar red Chinese lacquer.⁴⁴ Gilded seat furniture, upholstered in crimson silk velvet, and matching draperies completed this elegant décor.

At Schönbrunn Palace, Vienna, several rooms were decorated with lacquer among them the famous Vieux Lacque Zimmer designed by the French architect Isadore Canevale in a late and opulent Rococo style, for which lacquer panels were bought in 1770 (colour plate IV.1).⁴⁵

More restrained is the so-called Japanese audience chamber at Huis ten Bosch, The Hague, which was redecorated in 1790–1791 by the cabinetmaker Mathijs Horrix (1735–1809), who specialised in mounting furniture with lacquer panels.⁴⁶ Executed in Neo-classical taste, the room combined satinwood veneer with white Japanese silk hangings and black and gold Chinese lacquer, and was furnished with black painted seat furniture.⁴⁷

Although no lacquer rooms from the first half of the nineteenth century are known, a double door fitted with black Chinese lacquer and painted panels may indicate that similar interiors were created later, during the Second Empire.⁴⁸ One of the

galleries of the Musée Chinois, established in 1863 by Empress Eugénie (1826–1920) at the Château de Fontainebleau, was lined with the lacquer panels from two Chinese screens that had been in the French royal collections since the eighteenth century.⁴⁹ The panels were mounted in such a way that the black background of the one screen alternated with the gold lacquer of the other. They created an appropriate décor for art works that had either been looted from the Summer Palace in Peking by the French army during the 1860 military campaign, or given to Napoleon III by the Siamese ambassadors during their official visit to Paris the following year.

The desire to furnish lacquer rooms in an appropriate manner often resulted in the demand for japanned or lacquered furniture. It must also have stimulated the decoration of furniture with Japanese or Chinese lacquer panels that were taken from objects that were no longer fashionable, reusing lacquer that could be a hundred years old.⁵⁰

In 1667, Pierre Gole (c. 1620–1684), cabinetmaker to King Louis XIV (1643–1715), delivered a two meter high, pyramid-shaped, cabinet consisting of nine layers, that was 'tout couvert d'ouvrages du plus fin de la Chine'.⁵¹ Although Gole is known



Fig. 6. So-called Japanese or Lacquer Cabinet, Hermitage, Bayreuth, c. 1738–40



Fig. 7. Coromandel Lacquer Cabinet, Schloss Nymphenburg, 1763-64

to have made imitation lacquer, the description of this imposing piece clearly points to the reuse of Asian lacquer and is perhaps the earliest reference to this practice for furniture.

Triads, sets of furniture consisting of a table, pier glass and a pair of candlestands, were frequently decorated with Coromandel lacquer.⁵² The mirror and matching table (c. 1685) at Boughton House are good examples.⁵³ They have been attributed to Gerrit Jensen who was responsible for wainscoting the closet at Chatsworth with panels from a Coromandel screen. The convex curving mirror frame also indicates that seventeenth-century English cabinetmakers were successful in bending Asian lacquer before their French colleagues who excelled in this difficult technique during the Rococo period. The mirror frame at Boughton consists of a hodgepodge of figures and trees of which Constantijn Huygens would not have approved.

Without fully understanding the lacquer decoration with its underlying references to Asian poetry or literary classics, most eighteenth-century cabinetmakers paid some attention to the depictions and tried to match the scenes in a reasonable manner, although this was not always the case. An unsigned commode at Château de Versailles, for instance, is veneered with Coromandel lacquer that has clearly been placed sideways (fig. 8). A panel of Japanese lacquer, showing a delicate floral arrangement, was cut in a rather insensitive way right through the middle. Switching left and right, both pieces were mounted on the fall front of the famous secretary supplied by Jean-Henri Riesener (1743–1806) for use of Queen Marie Antoinette (1755–1793) in c. 1783 (fig. 9).⁵⁴



Fig. 9. Secretary mounted with Japanese lacquer by Jean-Henri Riesener for use of Queen Marie-Antoinette, c. 1783

Fig. 8. Commode veneered with Coromandel lacquer. French, mid 18th century, Château de Versailles



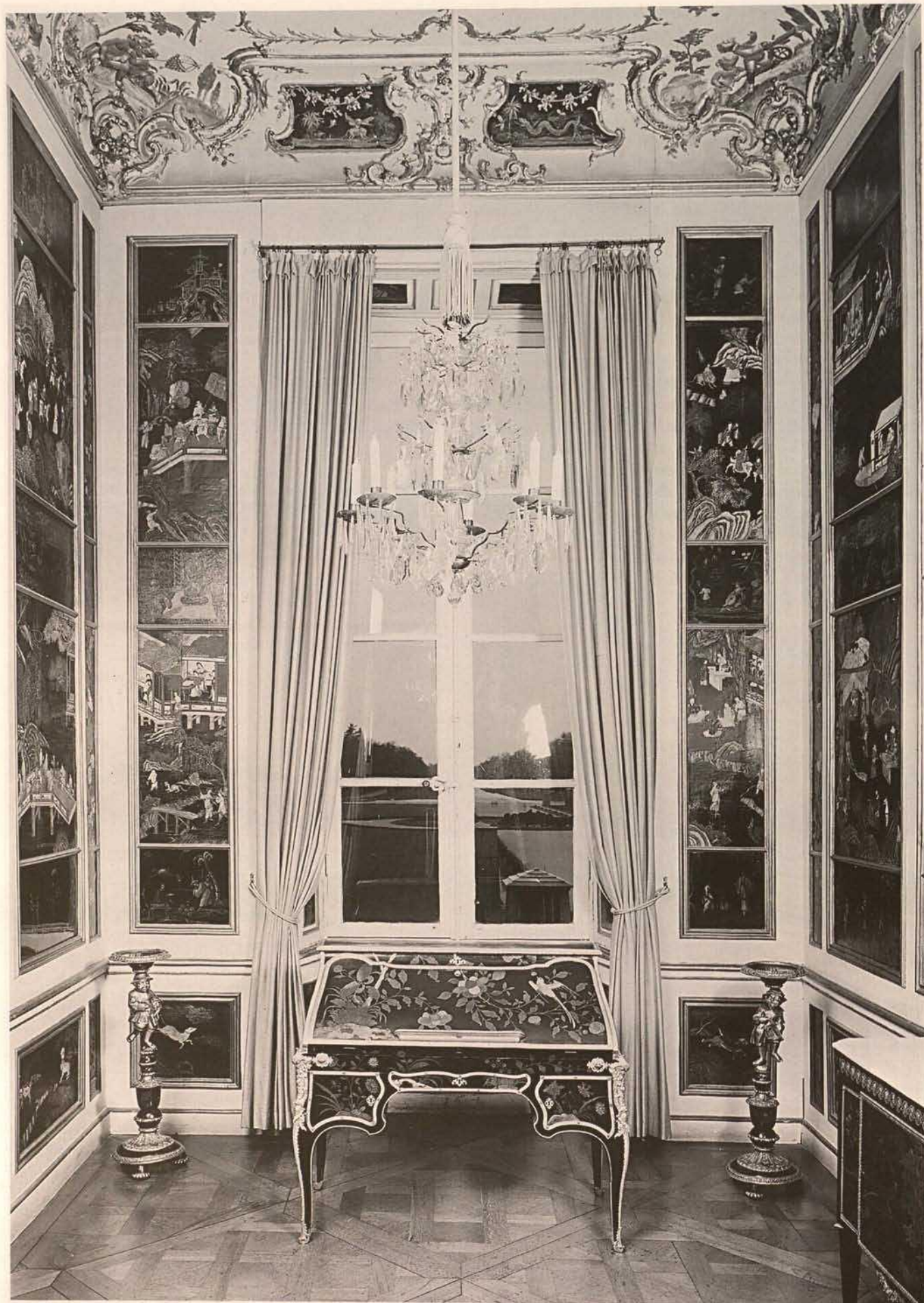


Fig. 10. Coromandel Lacquer cabinet, Schloss Nymphenburg, 1763–64, pair of unusual guéridons with Japanese lacquer bowls and other objects incorporated into their design. French?, c. 1720

Occasionally a complete seventeenth-century Japanese lacquer cabinet was transformed into a modern piece of furniture as happened with a *comptoir* that was inset into the carcass of a French commode by Bernard van Risenburgh (after 1696–c. 1766) in c. 1730–1735.⁵⁵ The export Japanese lacquer cabinets usually enclosed ten drawers of varying sizes. A set of such drawers, retaining their original mounts, was divided between a pair of *secrétaires à abattant*, made by the cabinetmaker Bernard Molitor (1755–1833) in the early nineteenth-century.⁵⁶

Entire objects, Japanese bowls, dishes and trays, were frequently mounted in France in exquisite gilt bronze to form small luxury items such as pot pourri's, inkstands or candlesticks.⁵⁷ Good examples are the chamber candlesticks formed of a red and gold and a black and gold lacquer dish with elaborate Neo-classical mounts of c. 1770–1780 (fig. 11).⁵⁸ These fashionable products were sold by the Parisian *marchands-merciers* who also played a role in their design supplying the craftsmen with the lacquer they needed.⁵⁹ Lacquer bowls and other objects were also incorporated in a highly unusual pair of French *guéridons* (c. 1720) on display in the lacquer cabinet of Schloss Nymphenburg (fig. 10).⁶⁰ Since high quality Japanese lacquer was expensive and hard to find during the eighteenth century,⁶¹ the customer sometimes provided the cabinetmaker with the pieces to be mounted. This was the case with two particularly fine Japanese lacquer plates, showing the coat of arms of Joan van Hoorn

(1653–1711), Governor General to the Dutch East Indies from 1704–1709, that were used to embellish a Dutch commode.⁶² Having inherited his collection of lacquer, Van Hoorn's descendants decided to sacrifice several plates for the decoration of this Neo-classical piece, not unlike plaques of Sèvres porcelain that were mounted on French furniture.⁶³

As the Molitor secretaries mentioned above already indicated, Asian lacquer continued to be used as veneer for furniture early in the nineteenth century. Another example is the pair of secretaries supplied by the firm of Benjamin and Benjamin Lewis Vulliamy to the author and dilettante William Beckford (1760–1844) who was a serious collector of Japanese lacquer. For this purpose they dismantled several important early pieces, including the so-called Buys box, from Beckford's collection. The 1803 bill specified the work as follows: 'For cutting into several pieces (at a very great risque) a very fine Old Japan Box and tray and making the design for two Cabinets in which the different parts of the box and tray are introduced (...).'⁶⁴ Generally, however, japanning or the popular technique of *papier-mâché* was used to embellish furniture instead of lacquer.

Whether preserved in pristine condition or dismantled and cut up, lined along walls, mounted on furniture or transformed into small luxury items, export lacquer continues to enchant us today for its exotic nature and the perfection of its brilliant surface.

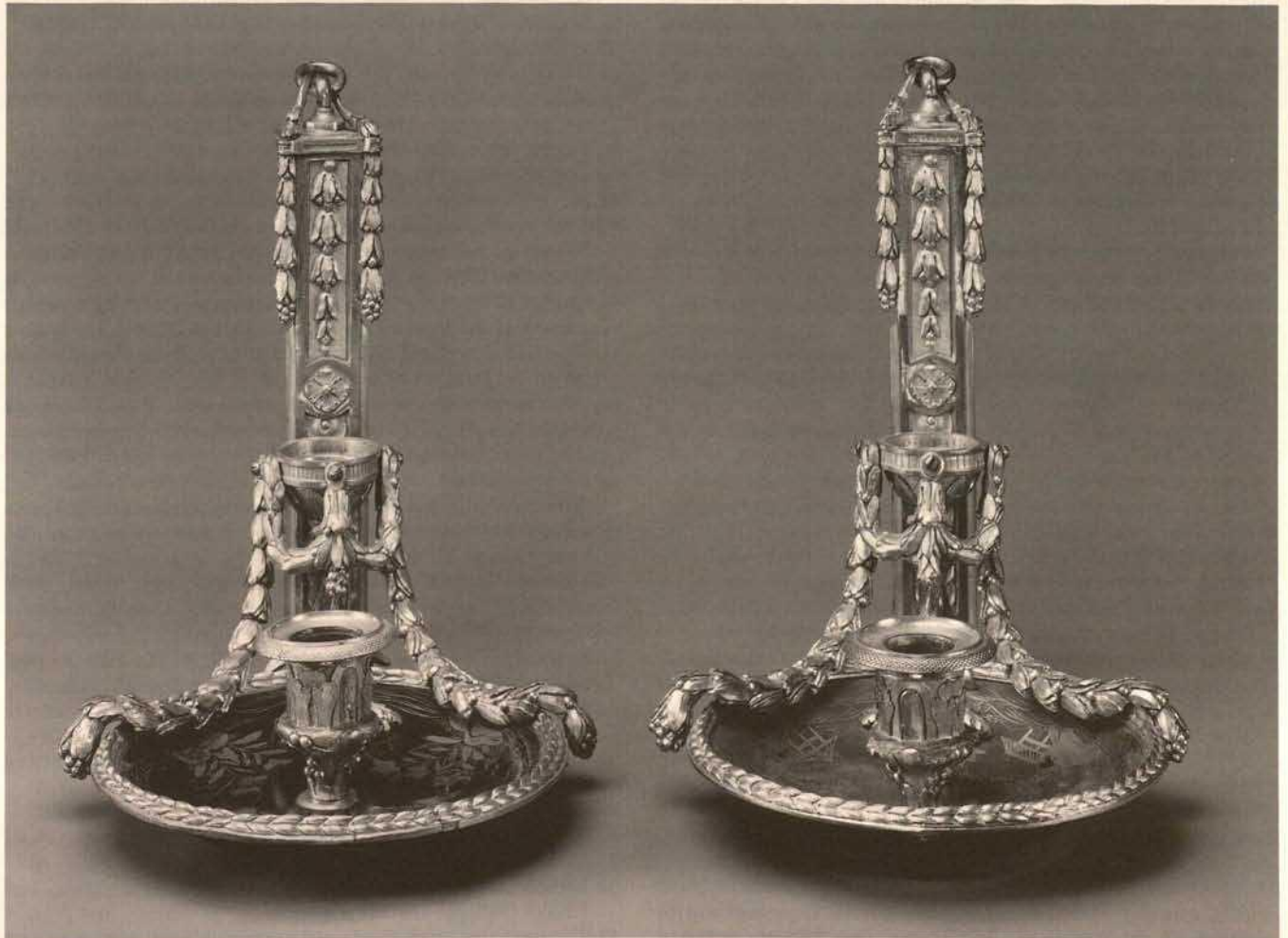


Fig. 11. Pair of candlesticks incorporating Japanese lacquer dishes. French, c. 1770–80

Notes

- 1 This cabinet, listed in the inventory of Schloss Ambras made after the death of Ferdinand II in 1596, is now at the Kunsthistorisches Museum, Vienna. It is illustrated by JOHN WHITEHEAD and OLIVER IMPEY in 'Les laques du Japon dans les arts décoratifs français aux 17^e et 18^e siècles', *Connaissance des Arts*, no. 432, February 1988, p. 88.
- 2 IMPEY 1984, p. 125. This coffer is at Gripsholm Castle.
- 3 These cabinets are still at the Hofburg today. Two are in the office of the Austrian President in the Leopoldinischen Trakt, the other two are in the Kaiserliche Hofmobiliendepot. I am grateful to Eva B. Ottillinger for this information. See also HANZL/OTTILLINGER/RIZZI 1997, p. 615, fig. 732.
- 4 The *Allegory of Vanity* by Paulus Moreelse (1571–1638) of 1627, now in the Fitzwilliam Museum, Cambridge, includes a small lacquer jewelry box. See HUTT 1999, pp. 22, 24, figs. 1, 5. A lacquer casket is also illustrated in a French still life painting by Simon Renard de Saint-André (1613–1677) in the collection of the Staatsgemäldesammlung, Munich. This painting is illustrated by PETER THORNTON in *Seventeenth-Century Interior Decoration in England, France and Holland*, New Haven/London, 1978, p. 251, fig. 239.
- 5 This painting is in the collection of the National Gallery in London, see MACLAREN 1991, vol. I, pp. 434–435, pl. 359.
- 6 WURFBAIN 1983, pp. 319–320.
- 7 MACLAREN 1991, p. 434. KOOZIN 1990, pp. 43–44.
- 8 SUTTON 1998, no. 26, pp. 142–145.
- 9 NOORDEGRAAF/WIJSBEEK-OLTHUIS 1992, pp. 48.
- 10 FOCK 1992, pp. 78, 296, n. 30.
- 11 The 1632 inventory of Het Stadhouderslijk Kwartier and Palace Noordeinde in The Hague includes a number of lacquer pieces, see DROSSAERS/LUNSINGH SCHEURLEER 1974, pp. 193, nos. 259, 263, 264, 269; 194, nos. 275–277; 195, no. 332; 204, nos. 530, 533, 534.
- 12 LUNSINGH SCHEURLEER 1970, pp. 166–167. FOCK 1997, pp. 83–84.
- 13 'il gabinetto contiguo è nobile e magnifico, essendo tutto coperto di legno della China e dipinto alla foggia di quel paese, nè vi manca la madreperla che lo rende interamente sontuoso', G. BROM, 'Een Italiaansche reisbeschrijving der Nederlanden (1677–1678)', *Bijdragen en mededelingen van het Historisch Genootschap* 36 (1915), p. 119 quoted by FOCK 1997, pp. 84, 256, n. 59.
- 14 MONTAGUE 1696, p. 42.
- 15 LUNSINGH SCHEURLEER 1970, pp. 164–165.
- 16 *Ibid.* p. 165.
- 17 JACOB A. WORP, *De briefwisseling van Constantijn Huygens (1608–1687)*, The Hague, 1917, p. 456.
- 18 LUNSINGH SCHEURLEER 1970, pp. 167–171.
- 19 BRAY 1850, p. 168.
- 20 MORRIS 1949, pp. 59, 69. The room at Burghley House was described as: 'my Ladyes Closet is very fine the wanscoate of the best Japan'.
- 21 The lacquer room of Queen Mary at Hampton Court was in the Water Gallery, a small Tudor building on the Thames. A Thomas Rymel, 'Japanner', submitted several bills after the Queen's death for dismantling various pieces of lacquer and making new objects out of them. See TURPIN 1999, p. 5, 13, note 16.
- 22 MORRIS 1949, p. 100.
- 23 BEARD/GILBERT 1986, pp. 486–487.
- 24 'A la suite des appartemens de Monsieur, sont de très-jolis cabinets. Le premier où vous entrez est rempli d'une quantité d'ouvrages en cristal de roche, de coupes, d'agates disposés sur des consoles. Les murs sont couverts de glaces du haut en bas, avec, entre elles, des panneaux de laque du Japon & de peintures d'égale largeur, qui font d'un effet admirable'. *Voyage de Lister à Paris en MDCXVIII*, Paris, 1873, p. 182. The painter Jean Lemoyne received 600 livres on 19 February 1690 for the painting and gilding done in the cabinet de la Chine at Saint-Cloud. HAVARD 1887, p. 839.
- 25 YAMADA 1935, pp. 40–41, pl. XIV, fig. 38.
- 26 WAPPENSCHMIDT 1990, pp. 38–39, figs. 11–12.
- 27 Japanned rooms can be found in the Neue Residenz at Bamberg and at Schloss Ludwigslust near Stuttgart. A good example is also in the Haags Gemeentemuseum, The Hague. See KISLUK-GROSHEIDE 1987, pp. 379–399.
- 28 A number of late seventeenth-, early eighteenth-century tapestries with Indo-Chinese scenes were woven in England. The general decoration showing floating islands with exotic figures was derived from Coromandel lacquer screens. See STANDEN 1981, pp. 119–142. STANDEN 1985, pp. 717–725, no. 127.
- 29 The Chinese cabinet at the Residence in Munich has black embroidered wall coverings dating to c. 1730 that must also have been inspired by lacquer panels. See BRUNNER/HOJER/SEELIG 1998, p. 107, no. 63.
- 30 Illustrated in *Chefs-d'oeuvre de la curiosité du monde*, exhib. cat., Musée des Arts Décoratifs, Paris, 1954, cat. no. 127, pl. 65; and in color by STÉPHANE FANIEL (ed.), *French Art of the Eighteenth Century*, London, 1957, p. 134. This paneling was in the collection of the late Stavros Niarchos in Paris.
- 31 According to Juvarrá's letter of 8 March 1732 written to the Prime Minister, Carlo Vincenzo Ferrero marchese d'Ormea, he described the lacquer as 'certe tavole a vernice della China dello Giappone che V.E. potrà far vedere a S.M. che sarebbe cosa galante ornare qualche gabinetto o stanza'. D'Ormea, in his response dated 19 March, said that the king was interested in seeing one or two of these lacquer panels. In return, Juvarrá suggested to the minister on the 29th of March to consider acquiring all the panels to decorate 'bellissimi gabinetti combinandole con porcellane che S.M. abonda nelle sue guarderobbe'. ROVERE/VIALE 1937, pp. 95–96. The room is illustrated in MARZIANO BERNARDI, *Il palazzo reale di Torino*, Torino, 1959, pp. 90–95, pls. XVII–XIX.
- 32 HUTH 1971, p. 58, pl. 138.
- 33 BADER 1961, p. 216, pls. 37–39.
- 34 WAPPENSCHMIDT 1990, p. 89: a 'Lehnsessel verguldet mit Indianischem gemähl, gleich dem Paneel des zimmers'; p. 90, fig. 36.
- 35 *Ibid.*, pp. 144–145, figs. 69–70.
- 36 Good examples of eighteenth-century Oriental textiles and wallpaper can still be found at the Chinese Pavilion outside Stockholm. See SETTERWALL/FOGELMARCK/GYLLENSVÄRD 1972, pp. 113, 140–143.
- 37 AUGARDE 1987, p. 40.
- 38 HAVARD 1887, p. 840. This salon was probably in the Hôtel d'Antin at 34 rue Louis-Le-Gand, Paris, the residence bought by maréchal-duc de Richelieu in 1756. HILLAIRET 1963, pp. 54–55.
- 39 RASKIN 1978, pp. 86–95, figs. 49–56.
- 40 HOJER/SCHMID 1986, p. 26, pl. 6.
- 41 SETTERWALL/FOGELMARCK/GYLLENSVÄRD 1972, pp. 86–89.
- 42 The Parisian *marchand-mercier* Lazare Duvaux (c. 1703–1758) sold five red lacquer commodes between 1754 and 1758. IMPEY/KISLUK-GROSHEIDE 1994, pp. 56, 58.
- 43 LEDOUX-LEBARD 1968, pp. 62–65. The nine panels from this cabinet are now in the Musée des Arts Décoratifs in Paris. A red lacquer room was also part of the apartment of Madame de Pompadour on the ground floor of Château de Versailles. *Ibid.*, p. 65.
- 44 The armoires and bureau are in the music room of the Château de Compiègne. They are illustrated by MADELEINE JARRY in *Chinoiserie: Chinese Influence on European Decorative Art 17th and 18th Centuries*, New York, 1981, pp. 163–165, 167, figs. 179–180, 182. The commode is in the collection of the Mobilier National de France and is illustrated by Ernest Dumonthier in *Le Mobilier Louis XVI*, Paris, 1922, p. 10, no. 14.
- 45 Illustrated by GEORG J. KUGLER in *Schönbrunn farbig*, Vienna, 1986, nos. 56–57.
- 46 BAARSEN 1993, pp. 176–177.
- 47 LOONSTRA/BROEKEMA 1989, pp. 70–71, fig. 6. The Japanese wall hangings are described by NICOLE EX in *The Brocadian Paradise: The Restored Walls of the Japanese Chamber in Huis ten Bosch Palace*, Rotterdam, 1997.
- 48 This door was sold at Sotheby's, Monaco, 19–20 June 1988, lot 1784.
- 49 SAMOYVAULT-VERLET 1994, pp. 19–21, fig. 14, pp. 24–25, fig. 17.
- 50 IMPEY/KISLUK-GROSHEIDE 1994, pp. 49–51.
- 51 LUNSINGH SCHEURLEER 1980, pp. 386, 389.
- 52 A good example of such a triad is at Ham House, see THORNTON/TOMLIN 1980, pp. 113–114, fig. 103.
- 53 The matching candlestands are missing. HARDY 1992, pp. 117, 132–133, pl. 78, fig. 131.

- 54 IMPEY/KISLUK-GROSHEIDE 1994, pp. 53–57, pl. V, figs. 12–13.
- 55 This commode is in collection of the Musée du Louvre. This and several other commodes incorporating Japanese export lacquer cabinets are illustrated by Daniel Alcouffe in *Musée du Louvre, Nouvelles acquisitions du département des objets d'art*, Paris, 1995, pp. 130–133, no. 46.
- 56 ALCOUFFE/DION-TENENBAUM/LEFÉBURE 1993, pp. 316–319, no. 109.
- 57 See, for instance, a mid eighteenth-century inkstand, combining Chinese porcelain with a red lacquer tray, mounted in gilt bronze, in the collection of the J. Paul Getty Museum, Malibu. Illustrated in SARGENTSON 1996, color pl. 13.
- 58 *The Jack and Belle Linsky Collection in the Metropolitan Museum of Art*, New York, 1984, p. 246, no. 152. Similar candlesticks were sold at Sotheby's, Monaco, 15 June 1996, lots 110–111.

- 59 For the role of the *marchands-merciers* see SARGENTSON 1996, pp. 44–58.
- 60 LANGER 1995, pp. 81–83, no. 12.
- 61 WATSON 1963, pp. 103–104.
- 62 This commode is in a Dutch private collection. RAPPARD-BOON 1991, p. 80, no. 47.
- 63 The Groninger Museum voor Stad en Lande, Groningen also has a late eighteenth-century commode mounted with a lacquer tray and other lacquer panels. See JÖRG 1989, p. 47, fig. 5.
- 64 These secretaries are at Elton Hall, Peterborough. See ROBERTS 1986, pp. 338–341, pls. XIII–XIV.

References

- ALCOUFFE, DANIEL/DION-TENENBAUM, ANNE/LEFÉBURE, AMAURY: *Le mobilier du musée du Louvre*, vol. I, *Moyen-Age, Renaissance, XVI^e-XVIII^e s. (ébénisterie), XIX^e s.*, Dijon, 1993
- ALCOUFFE, DANIEL: *Musée du Louvre, Nouvelles acquisitions du département des objets d'art*, Paris, 1995, pp. 130–133
- AUGARDE, JEAN-DOMINIQUE: '1749 – Joseph Baumhauer ébéniste privilégié du roi', *L'Estampille*, no. 204, June 1987, pp. 14–45
- BAARSEN, REINIER J.: '“In de commode van Parijs tot Den Haag”': Matthijs Horrix (1735-1809), een meubelmaker in Den Haag in de tweede helft van de achttiende eeuw', *Oud Holland*, vol. 107, no. 2, 1993, pp. 161–255
- BADER, WALTER: *Aus Schloss Augustusburg zu Brühl und Falkenlust*, Cologne, 1961
- BEARD, GEOFFREY/GILBERT, CHRISTOPHER (eds.): *Dictionary of English Furniture Makers 1660–1840*, Leeds, 1986
- BERNARDI, MARZIANO: *Il palazzo reale di Torino*, Torino, 1959
- BRAY, WILLIAM (ed.): *Diary and Correspondence of John Evelyn*, vol. II, London, 1850
- BROM, G.: 'Een Italiaansche reisbeschrijving der Nederlanden (1677-1678)', *Bijdragen en mededelingen van het Historisch Genootschap* 36 (1915), pp. 87–226
- BRUNNER, HERBERT/HOJER, GERHARD/SEELIG, LORENZ (eds.): *Residence Munich*, Munich, 1998
- DROSSAERS, SOPHIE W. A./LUNSINGH SCHEURLEER, THEODOOR H.: *Inventarissen van de inboedels in de verblijven van de Oranjes en daarmede gelijk te stellen stukken 1567–1795*, vol. I, The Hague, 1974
- EX, NICOLE: *The Brocadian Paradise: The Restored Walls of the Japanese Chamber in Huis ten Bosch Palace*, Rotterdam, 1997
- FANIEL, STÉPHANE (ed.): *French Art of the Eighteenth Century*, London, 1957
- FOCK, C. WILLEMJUN: 'Kunst en rariteiten in het Hollandse interieur', *De wereld binnen handbereik: Nederlandse kunst- en rariteitenverzamelingen, 1585–1735*, Zwolle, 1992, pp. 70–91
- FOCK, C. WILLEMJUN: 'Frederik Hendrik en Amalia's appartementen: Vorstelijk vertoon naast de triomf van het porselein', *Vorstelijk Verzameld: De kunstcollectie van Frederik Hendrik en Amalia*, Zwolle, 1997
- HANZL, LIESELOTTE/OTTILLINGER, EVA B./RIZZI, WILHELM GEORG: 'Wohnen in der Hofburg. Das Appartement Kaiser Franz' II. (I)', *Österreichische Zeitschrift für Kunst und Denkmalpflege*, no. 3–4, 1997
- HARDY, JOHN: 'The English Furniture', in: *Boughton House, the English Versailles*, Tessa Murdoch (ed.), London, 1992, pp. 128–141
- HAVARD, HENRY: *Dictionnaire de l'ameublement et de la décoration*, vol. I, Paris, 1887
- HILLAIRET, JACQUES: *Dictionnaire historique des rues de Paris*, vol. II, Paris, 1963
- HOJER, GERHARD/SCHMID, ELMAR D.: *Nymphenburg Palace, Park, Pavilions: Official Guide*, Munich, 1986
- HUTH, HANS: *Lacquer of the West: The History of a Craft and an Industry 1550–1950*, Chicago/London, 1971
- HUTT, JULIA: 'A Japanese Export Lacquer Chest in the Victoria & Albert Museum: Some further Observations', *Apollo*, vol. CXLIX, no. 445, March 1999, pp. 22–24
- IMPEY, OLIVER: 'Japanese Export Lacquer', *Lacquer: An International History and Illustrated Survey*, New York, 1984
- IMPEY, OLIVER R./KISLUK-GROSHEIDE, DANIELLE O.: 'The Japanese Connection: French Eighteenth-Century Furniture and Export Lacquer', *Apollo*, vol. CXXXIX, no. 383, January 1994, pp. 48–61
- JARRY, MADELEINE: *Chinoiserie: Chinese Influence on European Decorative Art 17th and 18th Centuries*, New York, 1981
- JÖRG, CHRISTIAAN: 'Japanese Export Lacquer: Trade and Imitation', *Imitation and Inspiration: Japanese Influence on Dutch Art*, Stefan van Raay (ed.), Amsterdam, 1989, pp. 39–51
- KISLUK-GROSHEIDE, DANIELLE: 'De verlakte kamer uit het Huis Buitenrust te 's-Gravenhage', *Achttiende-eeuwse kunst in de Nederlanden, Leids Kunsthistorisch Jaarboek*, vol. IV, Delft, 1987, pp. 379–399
- KOOZIN, KRISTINE: *The Vanitas Still Lifes of Harmen Steenwyck: Metaphoric Realism*, Lewiston, 1990
- KUGLER, GEORG J.: *Schönbrunn farbig*, Vienna, 1986
- LANGER, BRIGITTE: *Die Möbel der Residenz München*, vol. I, *Die französischen Möbel des 18. Jahrhunderts*, Munich/New York, 1995
- LEDoux-LEBARD, DENISE: 'La découverte remarquable d'un cabinet complet en laque rouge du XVIII^e siècle', *Connaissance des Arts*, July/Aug. 1968, pp. 62–65
- LOONSTRA, MARTEN/BROEKEMA, SASKIA S.: 'Japanese Art at Court', *Imitation and Inspiration: Japanese Influence on Dutch Art*, Stefan van Raay (ed.), Amsterdam, 1989, pp. 61–71
- LUNSINGH SCHEURLEER, THEODOOR H.: 'Stadhouderlijke lakkabinetten', in: *Opstellen voor H. de Waal*, Amsterdam/Leiden, 1970
- LUNSINGH SCHEURLEER, THEODOOR H.: 'Pierre Gole, ébéniste du roi Louis XIV', *Burlington Magazine*, vol. CXXII, June 1980, pp. 380–394
- MACLAREN, NEIL: *The Dutch School 1600–1900, National Gallery Catalogues*, 2nd rev. ed., London, 1991
- MONTAGUE, WILLIAM: *The Delights of Holland*, London, 1696
- MORRIS, CHRISTOPHER (ed.): *The Journeys of Celia Fiennes*, London, 1949
- NOORDEGRAAF, LEO/WIJSENBEK-OLTHUIS, THERA: 'De wereld ontsloten. Aanvoer van rariteiten naar Nederland', *De wereld binnen handbereik: Nederlandse kunst- en rariteitenverzamelingen, 1585–1735*, Zwolle, 1992, pp. 39–50
- RAPPARD-BOON, CHARLOTTE VAN: *Imitation and Inspiration, Japanese Influence on Dutch Art from 1650 to the Present*, exh. cat. Rijksmuseum Amsterdam, 1991

- RASKIN, ABRAM G.: *Petrodvorets (Peterhof): Palaces and Pavilions, Gardens and Parks, Fountains and Cascades, Sculptures*, Leningrad, 1978
- ROBERTS HUGH, 'Beckford, Vulliamy and Old Japan', *Apollo*, vol. CXXIV, no. 296, October 1986, pp 338–341
- ROVERE, LORENZO/VIALE, VITTORIO/BRINCKMANN, ALBERT ERICH: *Filippo Juvarra*, vol. I, Milan, 1937
- SAMOYAUULT-VERLET, COLOMBE: *Le Musée Chinois de l'Impératrice Eugénie*, Paris, 1994
- SARGENTSON, CAROLYN: *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris*, London, 1996
- SETTERWALL, ÅKE/FOGELMARCK, STIG/GYLLENSVÄRD, BO: *The Chinese Pavilion at Drottningholm*, Malmö, 1972
- STANDEN, EDITH A.: 'English Tapestries "After the Indian Manner"', *The Metropolitan Museum Journal*, vol. XV, New York, 1981, pp. 119–142
- STANDEN, EDITH A.: *European Post-Medieval Tapestries and Related Hangings in The Metropolitan Museum of Art*, vol. II, New York, 1985
- SUTTON, PETER C.: *Pieter de Hooch, 1629–1684*, exhib. cat., Wadsworth Atheneum, Hartford, 1998
- THORNTON, PETER/TOMLIN, MAURICE: 'The Furnishing and Decoration of Ham House', *Furniture History*, vol. XVI, 1980, pp. 1–194
- TURPIN, ADRIANA: 'A Table for Queen Mary's Water Gallery at Hampton Court', *Apollo*, vol. CXLIX, no. 443, January 1999, pp. 3–14
- WAPPENSCHMIDT, FRIEDERIKE: *Der Traum von Arkadien: Leben, Liebe, Licht und Farbe in Europas Lustschlössern*, Munich, 1990
- WATSON, FRANCIS J. B.: 'Beckford, M^{me} de Pompadour, the Duc de Bouillon and the Taste for Japanese Lacquer in Eighteenth Century France', *Gazette des Beaux Arts*, vol. LXI, February 1963, pp. 101–127
- WHITEHEAD, JOHN/IMPEY, OLIVER: 'Les laques du Japon dans les arts décoratifs français aux 17^e et 18^e siècles', *Connaissance des Arts*, no. 432, February 1988, pp. 86–97
- WORP, JACOB A.: *De briefwisseling van Constantijn Huygens (1608–1687)*, The Hague, 1917
- WURFBAIN, MAARTEN L.: *Catalogus van de schilderijen en tekeningen, Stedelijk Museum De Lakenhal*, Leiden, 1983
- YAMADA, CHISABURO: *Die Chinamode des Spätbarock*, Berlin, 1935

Photo Credits

- Fig. 1: The Cleveland Museum of Art, Cleveland
- Fig. 2: Rijksmuseum, Amsterdam
- Figs. 6, 7, 10: Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen, Munich
- Figs. 3, 4, 5, 9, 11, colour plate IV.2: The Metropolitan Museum of Art, New York
- Fig. 8: Réunion des Musées Nationaux, Paris
- Colour plate IV.1: Schloss Schönbrunn Kultur- und BetriebsgmbH/Alexander Koller, HG.115.015
- Colour plate V: Musée des Arts Décoratifs, Paris, Photo Laurent-Sully Jaulmes