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# The Spread of Chinese fashion and *Chinoiseries* in Bohemia

The aim of this article is to introduce the phenomenon of Chinese fashion or *Chinamode* in the 18th century Kingdom of Bohemia, and – in line with the theme of this issue of *Cornova* – to explain how it moved first into, and then across the territory. Without attempting a thorough analysis of the subject, which would be beyond the scope of a short essay, my investigation centred on interior furnishing and wall decorations in particular: three diverse case studies are provided. The polarity between *Chinoiseries* and authentic imports from East Asia is also looked at. In conclusion, I try to delineate the phases of Chinese fashion in Bohemia, and present their characteristics.

**Keywords**: East-West cultural exchange; Chinese fashion; *Chinoiseries*; Jaroměřice; Holíč; Veltrusy; rococo murals in Bohemia

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This article explores cultural transfers by means of what was known as the Chinese fashion (*Chinamode*, *le goût chinois* etc.), which captivated European social elites in the late 17th and the first half of the 18th centuries. Firstly, just to clarify, fashion, in this case, refers to applied arts and stands for a certain attitude, style and manner considered desirable at the time, but not specifically the way of dressing. What were the origins of this trend? It is generally accepted that the historical "China trade" and its major commodities like tea, porcelain and silk eventually led to a fascination with Chinese culture, reinforced by the well-informed accounts of Chinese history and customs written primarily by Jesuit missionaries who lived in China.[1] The beginnings of the Chinese fashion may be likened to the enthusiasm for anything of East Asian provenance, real or presumed, be it collecting ceramics, planting orange trees or drinking chocolate. Taking on new modes and appearances by way of imitations dubbed *Chinoiseries*, Chinese fashion soon swept across Europe.[2] This brief account focuses on the spread of Chinese fashion across the Kingdom of Bohemia,[3] and its impact on interior

1 For example, Trigault, *De Christiana expeditione apud Sinas suscepta ab Societate Jesu*, *ex P. Matthaei Riccii eiusdem Societatis commentariis*; Semedo, *Relatione della grande monarchia della Cina*; Martini, *Novus Atlas Sinensis*; or Kircher, *China Illustrata*, the latter had not visited China.

2 Publications on the subject of Chinese fashion are too many to be named in full; among the most recent ones, there are Sloboda, *Chinoiserie. Commerce and Critical Ornament in 18th-century Britain*; Alayrac-Fielding, ed., *Rêver la Chine: Chinoiseries et regards croisés entre la Chine et l'Europe aux XVIIe et XVIIIe siècles*; Hertel, *Siting China in Germany. Eighteenth-Century Chinoiserie and Its Modern Legacy*. The role of France in bringing out Chinese fashion was discussed as early as 1910 by Belevitch-Stankevitch, *Le goût chinois en France au temps de Louis XIV*.

3 To be precise, the Lands of the Crown of Bohemia, then under Habsburg rule, which included Bohemia proper, Moravia, and Silesia – the latter was largely ceded to Prussia in 1742. The kingdom is often simply referred to as Bohemia, and I shall follow suit, unless otherwise stated.

design. The underlying research has been based on the surviving material evidence, predominantly wall decorations plus a variety of mobile objects preserved in the Czech Republic, and on relevant written studies. The accompanying illustrations were chosen with the idea that they would appear in black-and-white reproductions, but the reader should keep in mind that typical artefacts are very colourful.

The taste for things Chinese reached Bohemia somewhat later than it had reached Western Europe, due to the grave economic consequences of the Thirty Years' War, and due to other causes such as the inland location of the region which continually hindered the import of goods from overseas. The exotic image of China eventually made its way into the local culture and left some visible traces in the field of applied arts, as will be recounted below. However, the fashion has never been quite as strong as in neighbouring Bavaria or Saxony, thus the subject – possibly for this reason – has not been studied in all its complexity by contemporary Czech, let alone foreign, scholars. There are nevertheless valuable publications on various details, e.g. on the Preissler glassware written by H. Brožková; on rococo interior textiles written by E. Lukášová; on Japanese lacquerware, as well as Chinese and Japanese porcelain collected in Bohemia by F. Suchomel; on wall paintings with Chinese motifs written by L. Olivová; moreover, two young restorers have compiled a survey of historic Chinese wall-papers in Czechia. Not least, the question of the transfer of Chinese and Japanese art to the West and *vice versa* is occasionally discussed, most recently and with much insight by P. Polláková.[4] Since most of these works have only been published in Czech, this article is a modest attempt to make more readers aware of the subject.

With the passage of time, the growing availability of imported luxury goods led to a new way of engaging with them. By the 18th century, the old fashioned cabinets of curiosities were abandoned in favour of designed interiors, variously referred to as Porcelain-cabinets, Mirror-cabinets or Indian[5] cabinets, extensively furnished with East Asian porcelain.[6] Plates and figurines were displayed in elaborate configurations on carved shelves (*étagères*) and fireplace mantels, or fixed on the walls, multiplied by their reflection in the omnipresent mirrors. Such delicate furnishing rarely survived, yet it can still be seen, exemplified by the Sybillenkabinett at Altenburg, Saxony, and a few other rooms. None survive in the Czech Republic, although written inventories provide information on the cabinet at Château Manětín, in Western Bohemia, or another one at the Clam-Gallas Palace, in Prague. Manětín was the dwelling-place of Marie Gabriela Countess Lažanská (1691–1758), whose passion for Chinese porcelain may have started at an earlier date, but it certainly increased during her travels to Germany and Italy in 1720–1721.[7] Likewise, Johann Wenceslaus von Gallas (1671–1719), serving

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4 See the bibliographical references at the end of this article.

5 The attribute "Indian" (*indianisch*) was commonly used in the sense of "Chinese" or "Japanese".

6 Chinese porcelain, almost exclusively blue and white, had already been imported throughout the 16th century by the Portuguese. In Bohemia, Ferdinand von Tirol and Rudolph II of the Habsburg dynasty amassed important collections, the latter's being now dispersed. In the 17th century, the porcelain trade was carried out by the English and especially the Dutch. See Suchomel, *3sta drahocenností*, 18–24, also his chapter on the early aristocratic collections of Chinese porcelain in Bohemia, Suchomel, *3sta drahocenností*, 53–73.

7 Štěpánek, *Rod Lažanských*, 72–75.

as the Habsburg ambassador to London (1705–1711), The Hague (1711–1713) and elsewhere, had plentiful occasions to acquire Chinese porcelain and other luxurious items for himself and his acquaintances, particularly Prince Eugene of Savoy (1663–1736). In 1727 or soon after, his son Philip Joseph had the collection displayed in the mirror-cabinet in his Prague palace, which was some years later, in 1744, looted by the Prussians.[8] These two examples, and a few more, indicate that during the early phase – roughly the first third of the century, the primary way of introducing the Chinese fashion into Bohemia had been through travelling abroad and visiting princely courts, seeing the collections of exotic treasures and learning about their display. It is also worth noting that the future count Rudolf Chotek (1706–1771) purchased a porcelain set during his European chevalier tour.[9] Given the circumstances it could have well been a set of Chinese ware.

The relative scarcity and expense of authentic Asian ware in Europe prompted copies and imitations in the field of decorative arts which became relatively common, and are known by the much later term *Chinoiseries*. It is generally understood that such objects originated from the Chinese tradition and were transposed in line with European artistic and aesthetic conventions. It only seems logical that, at some initial instance there must have been an authentic Chinese or Japanese item which served as a model for the European artist. In spite of this, *Chinoise* objects which can be directly drawn onto their Chinese prototypes are not that many, and it is an intricate matter to trace their sources. The European imitations nevertheless also became models for subsequent European copies, increasingly misrepresented or, depending on the subjective viewpoint, creatively elaborated. In addition, there were European prints and book illustrations which served as frequent sources for *Chinoiseries*, for example the image of the Nanking pagoda, originally published in the acclaimed travelogue by Johan Nieuhof.[10] As a matter of fact, the majority of *Chinoise* objects we know to this day are imitating European-made models, resulting in a specific chapter of European, but not Asian art, as is sometimes erroneously maintained. The carafes reproduced in Fig. 1 are a compelling example: the material and shape are typical of Bohemian products, the figures were imagined by Augsburg or Nürnberg engravers. They may indicate the transfer between two widely separated cultures. In my understanding, however, they rather represent an ongoing exchange of ideas and forms between German and Czech craftsmen. Even though the *Chinoiseries* were produced by Europeans, they were always meant to be, and were perceived as, signs of something exotic. As time went on, their amount actually increased as against the authentic Asian products. *Chinoiseries* did not necessarily replace them though. In a "Chinese parlour", both would have been displayed side by side. The authentic Asian pieces were more admired, but remained alien objects in alien environments. On the other hand, *Chinoiseries* were not only less expensive, but also closer to the aesthetic conventions and tastes of Europeans.

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8 Krummholz, *Clam-Gallasův palác*, 95, 98.

9 As he informed his father in a letter dated 18 May 1728. See Cerman, *Chotkové*, 82.

10 *An Embassy from the East-India Company of the United Provinces, to the Grand Tartar Cham Emperor of China*, published first in Dutch, Amsterodam 1665. Translations into several other languages speedily followed.

**Fig. 1**

I shall next introduce examples of particular *Chinoiseries* from the 18th century. In discourses similar to mine, it is common to draw attention to movable items (vessels, furniture, interior textiles, etc.), I nonetheless chose wall decorations (panelling, wall painting, wall-papers, etc.). The fact that they are preserved *in sitū* is to their advantage over the movable items which were mostly produced elsewhere. The imitations of Japanese and Chinese lacquerware, for example, were imported from England in the first place, as well as from Germany. Locally made pieces seem to be extremely rare.[11]

My first stop is at Château Jaroměřice in Southern Moravia. The former owner Johann Adam von Questenberg (1678–1752) spent three years on his Grand Tour to the Netherlands, France and Italy as a young chevalier.[12] After his return, he had the family dwelling at Jaroměřice rebuilt, drawing on the latest trends in architecture. The interiors were refurbished from 1729 to 1739 with "Chinese" spaces.[13] The mobiliary is gone, but on the walls a range of imitation techniques had been used in order to render the materiality of Asian artefacts. The lesser price of imitations as against authentic mate-

11 Suchomel, Japonské umění laku, 81–105.

12 Fidler, *Proměny* […] *v Jaroměřicích*, 40–45.

13 Count Questenberg is also remembered as an accomplished musician: lute player and composer. His opera Alessandro in Persia, 1740, was the furthest towards the Orient that he ever reached, and no allusions to China can be found in his musical legacy. See Fidler, *Proměny* […] *v Jaroměřicích*, 491. The chapter on music was written by Iva Janáková.

**Fig. 2**

rials was probably behind this choice; it has been documented that during the building works, Johann Adam occasionally had problems to make ends meet. Thus shiny lacquerware had been imitated by means of *lacca povera* or *découpage*. This means that ready-made prints on paper were cut out (hence the alternative term), glued onto paper or cloth and finally washed repeatedly with layers of varnish. Not only the shine, but also the haphazard composition on an empty background resembled Japanese or Chinese lacquerware.[14] Such *lacca povera* panels were attached to the walls in the already existing Chinese cabinet, already partly furnished with red and gold varnish boiserie, made *au goût chinois*. In the Hall of Ancestors, faux blue & white tiles of a large format were depicted on the stoves and the niches behind them (Fig. 2). Not only do blue and white ceramics allude to China, but many of the imitation tiles portray Chinese or oriental topics. Imaginary Delft wall facing, executed in a sketchy manner, cover the walls and ceiling of the passageway to, and the musical oratory above, the ballroom. The spacious ballroom, also referred to as *Lichten Saal*, was embellished with colourful frescoes, executed in 1735 and 1736 by Italian artists Domenico Francia (1702–1758)

[14] *Lacca povera* originated in the 1720s in Venice, and soon became fashionable across Europe. It was a semi-amateurish technique, a favourite pastime of upper-class women. *Lacca povera* was mainly applied on furniture, less on walls. http://buzzonantiques.blogspot.com/2009/02/word-of-lacca-povera.html, accessed on 1 March 2021.

and Alessandro Feretti (1706–?). Although scenes from Greek mythology prevail, there are occasional crossed-legs seated "magots",[15] as well as illusory blue & white Chinese vases casting shadow, painted on the walls. Combining Classical motifs with Chinese ones was not uncommon at the time.[16] Finally, the so-called Tea Room, enclosing *sala terrena* in the western wing of the château, has walls and ceiling decorated with oriental scenes: monochrome "Chinese" figures standing or seated by a table, against an empty background. The scenes are framed by wide grotesque ornaments, but authorship is uncertain. The same subject matter adorns the corridor connecting the palace and the church oratory. The Jaroměřice wall decorations provide a sound idea of the stylistic diversity that emerged from Chinese inspiration.

After the mid-century, awareness of Chinese fashion in Bohemia again began to grow, and remained popular throughout the 1780s. The period coincides with the reign of Maria Theresa (r. 1740–1780) who herself was fascinated by "*indianisch*" objects, as is well documented. For example, by the often quoted letter to Prince von Liechtenstein written in 1753, whereby she passionately expressed her fondness for lacquerware and textiles from the Indies.[17] Her husband Franz Stephan von Lothringen (1708–1765), who often remains in her shadow, had been no less attracted to exoticisms. Having not only the will, but also the freedom to develop his interests, he searched for the exotic in the field of natural sciences, collecting plants, animals, and eventually sending a scientific expedition to the Caribbean.[18] He also fancied *Chinoiseries* as is evident, for example, in his private château at Holíč, on the Slovak-Moravian border. There, rich embellishment in Chinese style had been chosen for the *Saal*: the largest showpiece hall in the building, occupying the central position on the *piano nobile*. In spite of the damage which the building and its interiors had suffered after 1918, the wall decorations in the main hall have survived. They were, in all probability, made around 1754 by Lothringen artists who accompanied Franz Stephan from his native land. They consist of leather hangings representing Chinese garden palaces with figures, obviously in imitation of coromandel panels.[19] Below is a green-base boiserie decorated with 35 images, all Chinese subjects taken from daily life: skating, dancing, hunting, a punishment, a street dentist, etc. In addition, the Queen's study had walls covered with *lacca povera* furnishing, and frescoes with monochrome Chinese figures

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[15] Magot, or Pagod, a comical plump figure inspired by the Chinese prototype of the eccentric monk Budai. The type was invented by Jean Bérain (1637–1711), the designer for Louis XIV, and became popular through prints. Fidler mentions that the Italian artists who worked at Jaroměřice had brought along prints of Chinese figures by Bérain (Fidler, *Proměny* […] *v Jaroměřicích*, 215).

[16] For example, at Château Budišov, in the so-called Classical Parlour (Antický pokoj), grotesque ornaments include two Chinese figures. In Château Chrast, the "Chinese room" and "Roman room", both names referring to their wall paintings, are juxtaposed. See Olivová, "Wall-painting after Chinese fashion", 178–179, 192.

[17] Adhering to the orthography of the original: "rien au monde tout les diamants ne me sont rien mais ce qui vient des indes surtout le lac et meme tapisserie est la seule chose qui me fait plaisir". Quoted from Iby, Mutschlechner, Telesko, Vocelka, *Maria Theresia,* 300.

[18] Zedinger, *Franz Stephan*, 254.

[19] These coromandel panels, components of screens, were colourful lacquerwork of Chinese provenence, much sought after in seventeenth-century Europe.

were found in a window cubicle in stables.[20] The *Chinoise* furnishing in Château Holíč certainly attests to the attraction which Franz Stephan, and Maria Theresa felt for the *Chinamode*. His choice of this particular style for the main showpiece space suggests that *Chinoiseries* were not regarded inferior to authentic Chinese products. Given that Holíč was his private lodge, he was not bound by court regulations, and could have the interiors embellished however he wished. Whether the Chinese subject matter, employed in Holíč, implied any political meaning is hard to tell.[21] In my view it was more like just one way to display glamour.

As one would expect, it was the imperial couple who set the examples to be followed. Being appreciated at the court, the Chinese vogue was readily introduced to aristocratic houses. By adopting court practice and taste, noblemen raised their prestige, and also gratified their own likings and inclinations. The court influence is reflected in the fact that the number of "Chinese rooms" was higher in Moravia, which lies closer to Vienna, than in Bohemia proper. Be that as it may, my third example comes from Central Bohemia, namely Château Veltrusy. The owner of the estate was the aforementioned Rudolph Count Chotek, an influential state counsellor. In anticipation of the visit made by Maria Theresa and Franz Stephan to Veltrusy in summer 1754, the Count had several interiors refurbished, among them the Small Cabinet located between the Queen's bedroom and the ceremonial hall. The wallcoverings basically are pictorial paper appliqués on a painted textile background. A range of rare Suzhou prints[22] were shrewdly arranged on cloth painted with imitation wood grain, together with illusory frames which cast painted shadows and give a three-dimensional effect. The prints were trimmed to fit the curving shapes of the frames, then glued onto the textile surface. At the end, everything was covered with a layer of varnish (Fig. 3). The outcome gives an illusion of ornamental wooden panelling with attached Chinese pictures, in the style of the then fashionable Theresian Rococo. The small Chinese cabinet (room 2.82), as well as the count's similarly furnished private room (room 2.83), both at Veltrusy, are among the few interiors from this period where authentic Chinese materials used as wall coverings still survive. The other one is the music parlour in the Archiepiscopal Palace in Prague, furnished shortly after 1763. Attached to the walls are Chinese silk strips, painted with birds and flowers against an empty light background. This was also one of the places where the imperial couple would have made their appearance.

Although relations between royalty and courtiers, as well as the competition for prestige and representation among the aristocracy, played an essential role in the spread of fashionable trends, *Chinamode* was not dependant on them. The exchange of ideas and transfer of designs was indispensable on the level of craftsmanship, car-

[20] I am grateful to Mgr. Veronika Chňupková from the Holíč Information Center for sharing the information about the cubicle decorations.

[21] Michael Yonan develops this opinion when writing that, for example, "the [Millionen-Zimmer's] decoration emerges as an aesthetic choice with political overtones" etc. (Yonan, *Empress Maria Theresa*, 9.) This opinion is hypothetical, however, emerging from contemporary interpretation of the matter. Millionen-Zimmer is a parlour in Schönbrunn, the imperial summer retreat.

[22] Suzhou, a historic city in East China, has been a cultural center with a long tradition of woodblock printing.

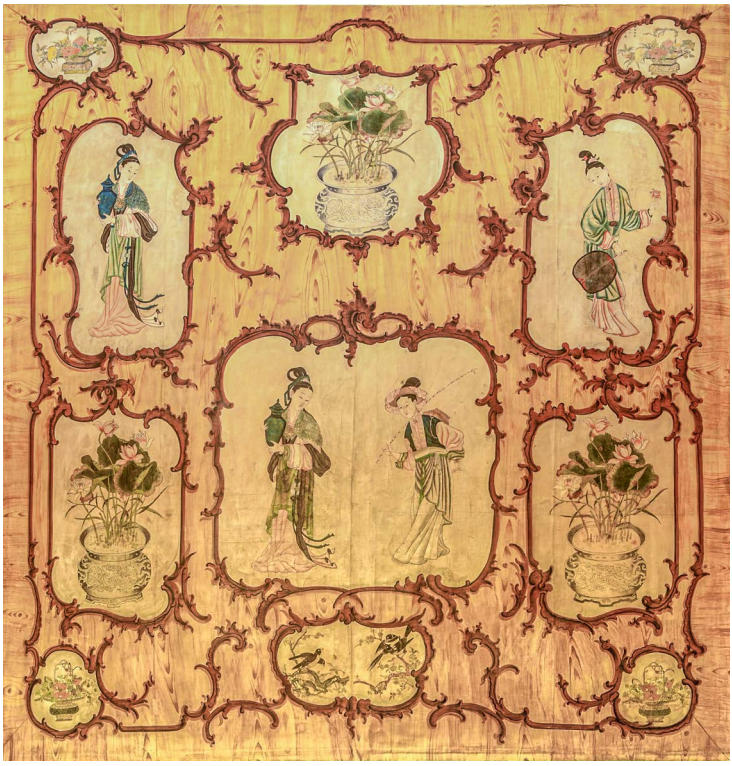

**Fig. 3**

ried over by the specialists in fabrication techniques. As mentioned above, the artists creating *Chinoiseries* at Jaroměřice and Holíč were foreigners, Italian and French respectively. If such a person had not been around, printed images and their circulation were the most common and effective vehicle of the transfer. The artists in Bohemia mostly depended on engravings published in Augsburg or Nürnberg, printed as single sheets or bound in pattern books (Fig. 4). Certain motifs became typical attributes with a Chinese topic: pigtail, pointed hat, parasol, pipe, palm tree, monkey, parrot, etc. Rarely and incidentally, tell-tale drawings of Chinese motifs pop out from the archives. For example, the ink drawing signed by the Viennese painter Nikolaus Rhein (1767–1819), featuring figures and palms in two superimposed rows, at the National Gallery at Prague.[23] There are no comments which would provide additional information regarding its origin and purpose. Next, a couple of rather fine sketches of wall paintings were discovered in the Benešov Archive; they are anonymous, presumably designed for interiors at the Château Vrchotovy Janovice around 1760.[24] Finally, a water-colour sketch of Chinese figures, surrounded by vortex ornaments, was discovered in the papers of Franz Anton Grimm, the reputed architect who designed Château Vizovice, as well as other fine buildings in Moravia. In the château,

[23] Registered by the Inv. No. K25.285 in the Collection of Prints and Drawings.
[24] Preiss, Martan, "Restaurace rokokových interiérů," 134–137.

**Fig. 4**

somewhat similar murals embellish a room in the guest apartment. The author of the sketch and the murals is unknown.[25]

What were the characteristics of Chinese-inspired design in Bohemia, if any? In reply, I shall narrow my focus down to the five or six decades approximately between the years 1730 and 1780, and turn my attention to wall painting which, by the mid-century, had taken over from textile wall coverings (*Spalieren*), and become the most popular media in sacred as well as secular spaces. Incidentally, some 300 secular interiors decorated with wall and ceiling paintings from the period are preserved in the Czech Republic.[26] Among them, I ascertained over thirty murals depicting Chinese topics, but only two dating from the first half of the century.[27] They disclose a great variety in

[25] The papers of F. A. Grimm are kept in Rájec nad Svitavou. See Kalábová, Konečný, *Zámek Vizovice*, 163–165.

[26] Based on the data publicized by the National Heritage Institute (NPÚ). Topics from Greek mythology prevailed.

[27] The two early ones are the *sala terrena* at Budišov dating from 1722–1725, and the above mentioned Tea Room at Jaroměřice, dating from 1741 at latest. See Samek, *Umělecké památky*, 300; and Fidler, *Proměny* […] *v Jaroměřicích*, 224–225, respectively. Among the later murals, of special interest are Červený dvůr (Prokyš Hall, 1757), Český Krumlov (*Cabinet, 1757), Hořín (*main hall, 1760 or later), Bruntál (*serving room, ca 1770), Sternegg House in Prague (*niche, date unknown), the Chapter House at Hradčany (parlour, date unknown), Pernštejn (boudoir, 1760s), Vizovice (guest

**Fig. 5**

the concept and a wide range of styles: from three-dimensional illusionism (depicting porcelain) to faux ceramic facing, from whimsical figures rendered as silhouettes (Fig. 5) to landscape with architecture. It is interesting to note that the design, on the whole, drew on *Chinoiseries* instead of authentic Asian models,[28] and the configuration of scenes adopted a Western point of view. The gradual changes which took place over the period seemed consistent with the overall artistic development witnessed in the Habsburg dominions. What seems specific to Bohemia, though, is the relatively frequent occurrence of faux blue & white wall facing, with images of Chinese figures and pagodas. On the other hand, imported Delft tiles were seldom used, and would have covered small surfaces, e. g. inside a fireplace. Furthermore, the true tiles always depicted Dutch motifs. It needs to be emphasized that illusive blue & white wall facing was not limited to Bohemia, and can be found beyond, although examples are not

room, 1757–1761), Krnsko parsonage (parlour, date unknown), etc. Asterisks indicate depictions of faux wall facing. Prospects of Chinese landscapes were depicted at Bon Repos Lodge at Čihadla (Chinese Pavilion, 1770s), Château Troja near Prague (Chinese apartment, dates unknown), the Břevnov priory near Prague (Chinese room, 1787), and Neuheim House in Brno (parlour, date unknown).

[28] The exceptions to the rule are the frescoes in the sala terrena of Château Budišov, made in 1722 or slightly later. Also mentioned in Notes 16 and 27.

many.[29] This case, and similar cases prove that *Chinoiseries* were nourished by mutual influences, and Chinese fashion can therefore be perceived as an ongoing pan-European cultural phenomenon. Subsequently, any attempt to define its regional character is legitimate, but also questionable. Noteworthy, however, is the different reception of Chinese fashion in places where the geopolitical situation was not the same. The overtones of colonialism or imperialism, observable in British renderings, was almost absent in Austria, which had not been involved in that sort of conquest. The employment of rococo exoticisms primarily served the role of an agreeable diversion, visual and even intellectual. Moreover, the owner made known his awareness of this fashionable trend, and his ability to afford it.

## Conclusion

Drawing on many more eighteenth-century relics than those discussed above, my research confirmed the thesis that Chinese fashion was rooted in the rather provincial Bohemia, but it never became affluent. In the course of the 18th century, it intensified in two or three waves. First, some inventories, dating from the first decades of the century, give evidence of collections of Chinese porcelain and other luxurious objects. The collectors were not many, all of them high-ranking aristocrats who had visited Western Europe for a period of time. A recurrent wave of Chinese fashion appeared from 1750 onward, and its character changed. Instead of small baroque cabinets displaying oriental treasures, there were rococo "Chinese rooms" embellished with *Chinoiseries* side by side with Asian objects, their principal decoration was murals with Chinese subject matter. The size of these rooms was generally larger, and they were intended for social events. The contractors were wealthy aristocrats, usually but not necessarily connected with the ruling Habsburg court. It should also be mentioned that the wall decorations in Chinese style are mainly seen in the apartments used by men, as well as the houses of the Catholic clergy.[30] During the 1770s, the hitherto prevailing figural scenes were replaced by landscape prospects with Chinese architecture, both real and imaginary.

By the end of the eighteenth century, Chinese fashion ceded to the advance of Neo-Classicism following the discoveries in Herculaneum, Pompeii and Stabiae. At the same time, Chinese inspiration found a different expression in the art of garden building, namely the sentimental landscape garden, and *jardin anglo-chinois*.[31]

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[29] An early example from 1711 was preserved in a *salle de bains* at the Bougival pavillon, France (Bentz, "Le carrelage peint," 13–14). Another faux wall facing is painted along a back staircase in the Esterházy Palace at Eisenstadt, Austria.

[30] The role of gender is much studied within the field, and Western researchers often regard Chinoiseries as the passion of women. This was not the case in Bohemia, except the early phase, but even then not wholly.

[31] See Křesadlová, Letá, *Stavby s orientální tematikou*, passim.

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Figure 1, Two carafes with painting by I. Preissler, 1730. The Museum of Decorative Arts (UPM), Prague. Courtesy UPM.

Figure 2, A wooden stove placed in a niche, decorated with illusory Delft tiles. Hall of Ancestors, Château Jaroměřice. Photo Lucie Olivová.

Figure 3, The Small Cabinet, 1754, Château Veltrusy. Photo Ivana Nohejlová.

Figure 4, Porcelain design by Elias Baeck, Augsburg, 1720s. Dresden, Staatliche Kunstsammlungen, Kupferstichkabinett.

Figure 5, Wall painting in the guest apartment, 1757–1761, Château Vizovice. Silhouettes are ochre in colour against a stylish light green background, while vortex borders are white. Photo NPÚ.

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