

ANOTACE

The Sgraffito Decoration of the Treasury and the Small Banqueting Hall in the State Chateau Telč

The interior paintings in two ground floor rooms of Telč's chateau came into being during the government of Zachariáš of Hradec from the house of Vítkovci. In the years 1551–1552 Zachariáš took part in the noble voyage to Italian Genoa on the occasion of greeting newly elected king Maximilian II. It was shortly after he entered upon Telč's domination, 7. november 1550. Immediately after he took over the domination started with the rebuilding of the old castle that was not suited to the new style and the way of housing. This reconstruction proceeded in several stages of it the first one probably started even before the very departure to Italy and related only to the old castle rebuilding. This first stage was led by the well-known architect Leopold Estreicher of Slavonice and were painted also the interiors of the castle's rooms.

In my work I was concerned with the paintings in the Small banqueting hall and the Treasury that are in the old castle's ground floors and are in the close neighbourhood. The Small banqueting hall is decorated by scenes that have didactic character. On the north wall there is a painting with Orpheus playing for animals and this painting merges to the west wall corner. On the south wall is painted Herod's feast with the decollation of John the Baptist.

In groins and on vault arches of the west and east wall are painted allegories of Seven sins personalized by women figures sitting with their attributes on symbolic animals.

On all the walls is under large paintings a decorative band with lions where the lower part is formed by an illusory arcade. The room has two doorways guarded by armiger figures. The vault is decorated by floral ornament. Graphic masters for the Sins go from Heinrich Aldegrever's work, hunting scenes with armiger figures and two other scenes on the south and north wall are taken over from the work of Virgile Solis. Paintings are assigned by the year 1553 over the doorway.

The Treasury is painted by an illusive architecture and its masters are attributed to a Swiss engraver Rudolf Wyssenbach. The paintings assigned is appointed by no inscription and newly is placed around the middle of 1560s. Meaning of this painting is uncertain and it is impossible consider it as only architecture depiction without any implication. The vault is

decorated by floral ornament with cherubs and shield bearers figures and its vaults are emphasized by cut ribs. In the window funicular arch is painted a (circuit) vault on a fair-face brickwork. These two examples point to the influence of late medieval art in otherwise mannerist conceived decoration.

Both rooms are painted in sgraffito technique which is mainly used on facades in exterior.