

adjoining the Minorite Monastery — i. e. of the probable predecessor of the present two-storied chapel — was made in 1296 already.⁷ With respect to the fact that, as far as our information goes, the pecuniar gift was to be remitted as late as 1361, we need not assume the above reference as relating to some advanced stage of the building project. It may just as well concern the commencement of the building, that is to say, work in the lower story or even liquidation of the original early Gothic place of worship. Thus the year 1361 represents the terminus post quem for the act of erecting the chapel as such.

When attempting more precise chronological determinations concerning the upper chapel, we find some help in studying the formal affinity with the style of St. Stephen's church-building workshop. The appurtenance to the latter is already indicated by figural canopies of the gabled type (Fig. 5), which are characteristic of the Vienna tradition. As it was shown by B. Crimschitz,⁸ these canopies represent an important aspect of Michael Chnab's work supplying with an impulse even H. Puchspaum. A close connection between the Bratislava Chapel and the Vienna workshop. is demonstrated by the foliage ornamentation of the capitals. Besides the curly stylized leaves⁹ we can find on some of the capitals of the vault shafts with canopy as well as on the female mask of the west portal corbel soft leafage with moderate waves, which strongly resembles the ornamentation of the vault shaft capitals in the side aisles of St. Stephen's Cathedral.¹⁰ (Figs. 7, 8).

Some forms in the Chapel appear to have been influenced by the school of Peter Parler. Thus, for instance, the mouldings of the jambs in the blind arcade cross in corners the mouldings of the profiled window sills according to the same principle which was for the first time applied by Parler in St. Vite's triforium in Prague. (Figs. 2, 3). The same arcature is known to have in the east-end of the Chapel round sub-arches in tracery patterns, as we can find it in the work of workshops adhering to Parler. Also the rib of the chapel vault has the same form as vault ribs in St. Vite's vestry-room. In the tracery of the tripartite east-end window we can discern a flame-like motif. A connection can be demonstrated between one of the east-end panels in the Bratislava Chapel, on the one hand (Fig. 2), and Parler's compositions of tracery

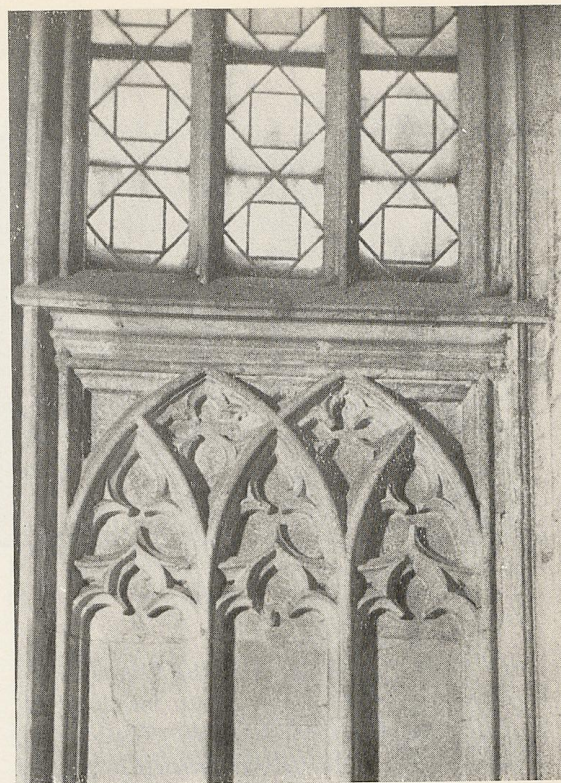


Fig. 2. Bratislava, St. John's Chapel, blind arcade, about 1400.

Fig. 3. Bratislava, St. John's Chapel, blind arcade.

