

canopy and a corbel, runs through the bay axis. (Fig. 11). This composition bears the date 1401, which is to be found on the last but one moulding of the buttress. This dated set of forms indicates here the commencement of the building of the hall church, which assumption finds corroboration in the relation of this wall to the later construction of the vault projected by Puchspaum himself (Figs. 12, 13). The vault of this older bay displays, in contrast to all the other bays, a different form in that it splits the section adjoining the wall into two independent severies. The other method of dividing the wall into parts by massive cylindrical vault columns, which prevails in the nave and is organically related to the vault project actually adopted, seems to be the later stage. As far as the vault idea was contemplated when the oldest part of the south wall was being erected, the most

probable plan was to copy in some way the hall of the choir in Heiligenkreuz. In favour of a relation to the work of Michael Chnab there speaks the composition of the wall, employing in the construction of one bay a pair of windows with a colonette running in between, which situation can be demonstrated also in the Freising Chapel in Klosterneuburg cloister, this piece of work being closely associated with the Vienna workshop. The canopies are characteristic of Chnab's work, and also the cylindrical fluted bases (Fig. 14) remind us of his work, while the curly stylized leaves of the canopy corbels in the Bratislava Minster resemble ornamental work in the chapels of dukes. A formal affinity with Chnab's method of work is quite evident here, and we must also keep in mind that the respective projected stage in the building of St. Martin's Minster was still accomplished in

*Fig. 6.* Bratislava, St. John's Chapel, west door corbel, about 1400.



*Fig. 7.* Bratislava, St. John's Chapel, west door corbel.

