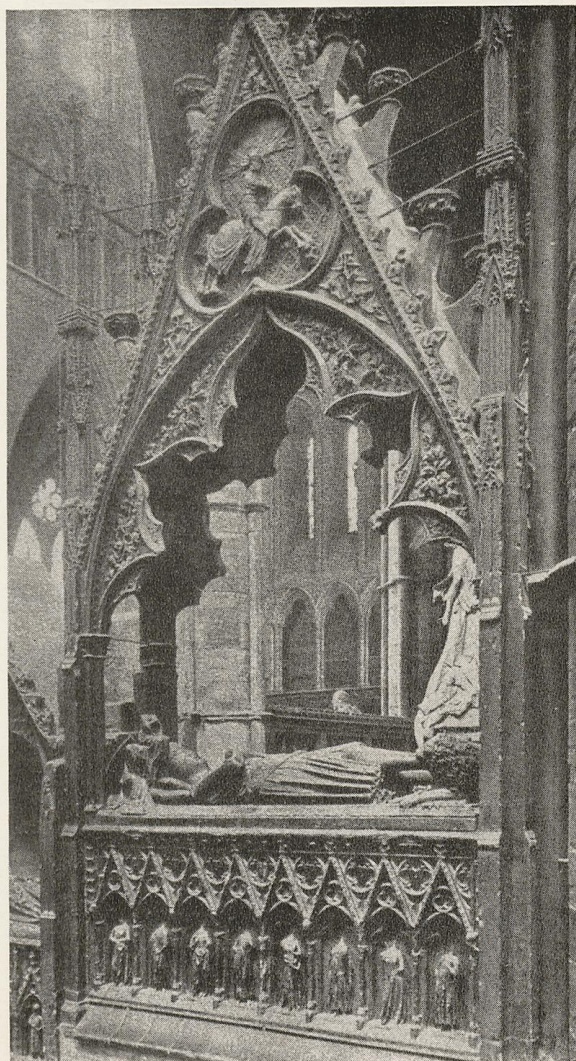


an anteposed three-quarter cylinder.³³ An analogical profile characterizes a detached pier in St. Vite's vestry-room.³⁴ H. Tietze mentions in the enumeration of single features connecting the Vienna Cathedral with Parlerian tradition the central pier of the Prague sacristy, the formation of whose vault-shafts had evidently influenced a pen-drawing of the Vienna workshop, kept in the collection of the Academy.³⁵ Adjoining the

west wall of the Košice nave we find another type of the vault-shaft. It is a three-quarter cylinder with two toruses on the sides, separated by a channel from the next vault-shafts of the fasciculate pier. Also this vault-shaft finds its counterpart in Prague-chevet-at the seventh pair of piers in the west, whose author was Peter Parler.³⁶ This form of the vault-shaft penetrated in the course of time also to Vienna, leaving its mark in the piers dividing St. Stephen's aisles.³⁷

Fig. 26. Westminster Abbey,
Tomb of Aymer de Valence, about 1324,
according to Evans.



An unquestionably remarkable element of the Košice portals are the decorative corbels of the pinnacles and also of the mouldings which frame the oblong surfaces of the shrine-like superstructure of the north portal (Figs. 21, 22). Two ways of applying corbels without function are characteristic of the work of this master of portals. In the case of the south portal the side pinnacles are freely applied in front of the framing band of the composition. Down below, these pinnacles have corbels that support nothing, being just attached to the body of the pinnacle. A set of four inner pinnacles of the same portal run quite detached in the space. The down-hanging pinnacle is supported below by a flying buttress, and under the point of contact between the pinnacle and the buttress a corbel is attached. It is surprising how near the corbel-like termination of the pendant boss in the adjoining porch these pendant corbels stand! It is well known that a corbel can transform the ascending force in a pendant weight, which discovery was turned into effective forms in late Romanesque architecture already. Mid-European simplified Gothic, using articulation as means of decoration, attributes the corbel a symbolical validity, whereas the corbel of Košice, belonging to the world of the cathedral, cannot be taken even for a mere sham-bearer. If the corbel is applied primarily as ornament in the composition of cathedral elements, it is, in fact, the Baroque principle that begins to assert itself. It was essentially this spirit which made Michelangelo apply the corbel in the ante-chamber of Bibliotheca Laurenziana. Here the columns and the corbels, though doubled, do not perform appropriate task, and there is no connection between the columns and the corbels, in addition to it.³⁸ Both in late Gothic and late Renaissance the traditional function of components bearing weight is largely abandoned.