

From the proportional point of view we can hardly assume that this capital was meant to carry a statue.⁴¹

The above Prague capitals find their counterparts in English Gothic architecture.⁴² The upper cornice of a rich canopy, constructed after 1263 in the Cathedral of Salisbury over the tomb of Bishop Bridport⁴³ (Fig. 25) is carried by three types of columns. We find here as the topmost component of triangular gables finials transformed into a short shaft with its capital penetrating into the cornice. It is a finial transformed into a colonnette, an accomplishment known to us from the work of Peter of Prachatice. Even if the above-said colonnette in Salisbury still carries its load, although its function is in fact superfluous, we find here also large columns in the corners of the canopy whose capitals stick into space. A similar situation we find on the canopy of the tomb of Aymer de Valence, erected in 1324 in Westminster Abbey.⁴⁴ (Fig. 26) Here the triangular gable of a canopy is decorated with interesting playful forms in places where crockets appear in the composition. Resembling pulpy fungi, short forms of polygonal trunks terminating in capitals with foliage decoration protrude from the gable. The function of these polygonal colonnettes is formalistic. If we have no documented samples of pendant corbels occurring in England before the introduction of the perpendicular style, we are justified in assuming their existence in the foregoing period of the decorated style in the 14th century. For an indirect proof of it may be taken the occurrence of a pendant boss in Bristol one generation before this motif was employed by Parler in St. Vite's sacristy.⁴⁵ Baroque transformations of cathedral forms are very exceptional about 1400, and Parler represents, as a matter of fact, in the Mid-European area an intrusion of late Gothic conception into the hitherto prevailing idea of a cathedral complex.⁴⁶

As to the question whether the morphology of the oldest components of the Košice architecture bears any traces of Parlerian influence, we may consider the relation of the cathedral ground plan (Fig. 27) to Parlerian organization. V. Mencl gives several examples of kindred design employing the idea of radiating chapels, e. g. St. Viktor's in Xanten, St. Mary's Church in Trier, St. Catherine's Church in Oppenheim, and St. Yved's Church

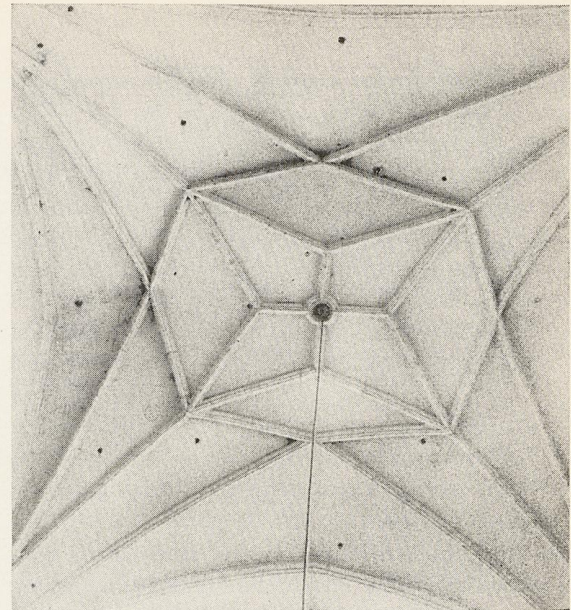


Fig. 29. Košice, Franciscan Church, choir, vault star pattern, before the middle of 15th cent., according to Mencl.

in Braine. The diagonal position of the chapels between the choir and the transept enables a centripetal arrangement. Geographically nearest are examples of the same in Rheinland, out of which we may pick out St. Mary's in Trier as a possible model of the Košice centralising plan. The relations of Peter Parler to Cologne on Rheine

Fig. 30. Star patterns "Knickrippenstern I" and "Knickrippenstern II", according to Clasen.

