

any connection with England. J. Evans is right in interpreting these interlacing arches as traditionalism — of French origin, most likely. The late Romanesque style of the Conventual Church in Lehnin (Fig. 36) and also the church in Jerichow make use of these interlacing arches (R. Hamann, *Deutsche und französische Kunst in Mittelalter II*, Marburg 1923, p. 5, Fig. 4, 9). These buildings belong in accord with Hamann's research to a large area of late Romanesque pieces of architecture, including also big buildings in Worms and Bamberg. To this category we may count also on the basis of the above motif a late Romanesque Slovak monument, i. e. the church in Gutor near Šamorín (V. Mencl, *Středověká architektura na Slovensku — Medieval Architecture in Slovakia — I*, Prague 1937; p. 306, Fig. 95). The Cistercian Church in Lehnin, erected in 1200—1270, shows in its oldest parts (groundfloor of the main apse) an additional composition of a frieze of arches (cf. H. P. Eydoux, *L'architecture des Engliesses Cisterciennes d'Allemagne*, Paris 1952, p. 54). Intersecting arches are a later product of changing project — chronologically they coincide with the close of the Romanesque Era. Professor Richter (*Barokní prvky v pozdněrománské architektuře — Baroque elements in late Romanesque architecture — Akord 1935*, pp. 4 sq.) discussed the motif of the frieze of arches and classified the additive frieze of arches as a highly Romanesque feature. The late Romanesque conception wants to do away with the addition and transforms the independent arches into a wavy line. Besides the wavy line we find the intersecting row of arches as another possibility of getting away from the additive principle. Uniting and interpenetrating are in the long run affiliated processes, they are both characteristic features of the late stage. The assumption that with Peter Parler it was late Romanesque architecture which lead him to introduce intersecting arches is one available explanation. Parler is the very personification of the style — implying freely acting will of a great artist. Irrational kinship evokes by the act of choice from both distant time and space the needed structures. Search in history finds old forms and endows them with new function. Thus, for instance, Parler is eager to give the arch different formulation than it had before. For this reason he rejects in some applications the pointed arch and returns to the Romanesque round arch. Historical character may be attributed also to the "renaissance" of the plastical cylindrical vault shafts, the source of this inspiration being probably Cologne (G. Fehr, *Benedikt Ried*, München 1961, 87 sq.). The revived application of some Romanesque forms assumes, however, in the case of Parler an essentially different character than the Romanesque renaissance towards the close of the Middle Ages, as the phenomenon was interpreted by V. Birnbaum and D. Frey. Both, the Romanesque Renaissance and Parler's resorting to the Romanesque and the transition styles, have one thing in common, i. e. taking up again that which is distant in time. If, however, this Parler's historicism is a "Wahlverwandschaft" (affinity by choice) and results in the artist's own new creative effort, the Romanesque forms about 1500 represent a sort of inevi-

tability after all the possibilities of variety have been exhausted.

⁴⁷ J. Neuwirth, *Die Wochenrechnungen*, Prague 1890, p. 401. The formal connections between Cologne and Prague were in the last years discussed by E. Zimmermann-Deißler, *Das Erdgeschoss des Südturns von Kölner Dom*. Kölner Domblatt 14. 1958, pp. 61 sq.; G. Fehr, l. c.

⁴⁸ W. Buchowiecki (l. c., 31, 285, Fig. 72) assumes a certain connection between the east end of the Parish Church in Weidhoffen an der Ybbs and the corresponding part of the church in Košice. The east end in Weidhoffen is simpler in contrast to Košice; we may see here in the Rheinland tradition from Oppenheim the original impulse bringing the Weidhoffen phenomena into being. The act of uniting radiating chapels, transformed in the spirit of the contemporary development of exterior, with a transept, which was at that time (subsequent to 1470) somewhat anachronistic already in spite of its plainness, tempts us to associate this Austrian building with some plan of an older date. The church in Weidhoffen is the work of the Steyer workshop, which, as we know, was an offspring of St. Stephen's workshop. In this way we are led to admit the possibility that in Vienna there existed designs which were conformed, transformed, and simplified. And finally in literature we find that St. Vite's collection of plans was transported to Vienna in connection with the interruption of the church building activity in Prague at the outset of the Hussite wars.

^{48a} E. Marosi, *Beiträge zur Baugeschichte der St. Elisabeth Pfarrkirche von Kassau*, Acta historiae artium X, Budapest 1964, pp. 229 sq.

⁴⁹ V. Mencl, *Die Kaschauer Kathedrale*, l. c. 142.

⁵⁰ R. K. Donin (*Der Wiener Stephansdom*, l. c., 246) believes that the pulling down occurred in 1404 already; H. Tietze (*Geschichte und Beschreibung*, l. c., 23) gives the date 1426.

⁵¹ Kemény, l. c., 15: „Item aufzurichten und abzubrechen das geroest zu dem Gewelbe und zu der grossen toffel fl. 12“. The text may certainly concern the choir, whose posteriority to the nave can be proved both archeologically and morphologically. With this date coincides the allusion concerning the donation made for the erection of the main altar of St. Elizabeth. Kemény, l. c., 14, year 1474: „sabbato in die Andree dederunt domini Johannes Rusdorfer et Johannes Waihart ad tabulam sancte Elisabeth f. 50“. With this dating of the choir is neither out of keeping the vault pattern of the type „Dreiparallelerippenfigurierung“, which can be documented in Austria throughout the whole latter half of the 15th century.

⁵² Wir haben vernommen, wie das euer Wohlweisen dis erbarn meister Steffan steynmetzen uns wohnhaftig, begerende sei etliche Arbeit bei euch zu verbringen, der den zu wölben, auch mit stein zu versetzen und ander Arbeit seiner Meisterschaft genueglich ausrichten kann, als wir es in des an unsern Pfarrkirchen und etlichen ander Häusern in unser Stadt zu guter Masze wohl versucht und bewehrt haben in zu einen werckmeister unserer Gebeude aufgenommen . . . B. Iványi, *Bártfa*