

mentioned as witness in a document. And finally his participation in the building of the conventual church in Klosterneuburg is documented in 1402.<sup>65</sup> According to B. Grimschitz the master died in 1403 or 1404, while in 1406 Chunrad appears as his successor responsible for the building of the Klosterneuburg tower. The family name of the master was Chnab, which fact is substantiated by a document to be found in the archive of Wiener Neustadt, bearing the date 1399 and also by an entry in the municipal register of Vienna, made on February 2nd 1388.<sup>66</sup>

If we wish to get a picture of master Michael's characteristic features, we have to consider those works that have been verified as authentically his from reliable historical sources. Even if the problem is still occasionally discussed in literature what share in the building of the church Maria am Gestade (1394—1414) is to be safely attributed to master Michael and what of it should be ascribed to his successors, who were introducing in St. Stephen's Lodge stylistic elements of St. Vitus' Lodge in Prague,<sup>67</sup> it is, on the other hand, evident that such motifs as the knee-like curved shafts in combination with rich canopies and the fluted bases of the cylindrical shafts bear distinct marks of the Austrian tradition. Master Michael began to work for the "Hofmeister" Hans Lichtenstein, after whose fall the patronage over the project was taken by the Habsburgs themselves. The colonettes with characteristic curving below their capitals can be pretty safely identified as Michael's work also in the chancel in Baden (before 1400), and this rather rare motif takes us to another place, i. e. to the Freisinger Chapel in 1384. As far as Klosterneuburg is concerned historians succeeded in identifying master Michael as the conventual architect in the Klosterneuburg account-books. The work then performed concerned the south tower of the local conventual church, whose rich buttresses stand comparison with some elements in the Freisinger Chapel. The endower of this chapel was Berchtold of Wehingen, whose family was related to the Dukes of Habsburg, and its members occupied important posts in state administration. All these circumstances make the participation of the ducal architect Michael in the building of this chapel all the more conceivable. This building has in each bay two windows, and

between the windows we find a vaulting shaft supporting the fifth vault rib. In the wall composition we find a maximum participation of canopies and we again meet here with the knee-like curved shafts.<sup>68</sup>

Significant formal connections between the Klosterneuburg architecture and the architectural activity at St. Stephen's in the second half of the 14th century suggest that the same lodge was engaged in the two projects, and the substantiated personal participation of Michael Chnab in the work at Klosterneuburg indicates that he was connected also with the building of the Viennese church. Thus the missing name of the man responsible for the work at St. Stephen's Cathedral prior to 1395 may be filled in as long as master Michael is characterized as "the architect of our gracious lords, the Dukes of Austria" and also as "the architect of the Duke Albrecht the Senior", while the documents safely inform us that the patron of the building project was at that time the Habsburg ruler. Thomas Ebendorfer von Haselbach included in his *Chronicon Austriacum* an interesting piece of tradition relating to the rule of Rudolf IV (1358—1365),<sup>69</sup> which conveys approximately the following information:<sup>70</sup> The ruler decided in the beginning of his reign to modernize the nave of the cathedral so that it might be a worthy match of Albrecht's choir and he invited architects to enter upon a competition. Masters presented their designs and these were jointly evaluated in the presence of the Duke. The most prominent contributor appeared to be the master of Klosterneuburg, surpassing others in the architectural art in such a degree that his plan of the cathedral (*imago ipsius ecclesiae*) astonished, according to the annalist, the rest of the competitors so much as to make them declare that they were not capable to follow the subtlety of the architectural ideas of their colleague of Klosterneuburg. Even if we have to take into account the considerable space of time separating the said competition and the compilation of the annals, the remark about the capitulation of the competing masters after the presentation of the successful design is very eloquent. The master of Klosterneuburg submitted a plan, some elements of which' at least, were bound to transcend the Danubian provincialism, which again makes us conclude that the master was sure to spend some