

monung von euch nye kain antwort briefleych oder anderlay geschehen ist. Geschriben auf der Kremnicz am nechsten freytag vor Gregorii anno domini etc. XLVII mo. Lodowicus plebanus in Kremnicia vester ad omnia beneplacita. The municipal archive in Bratislava, No. 2195.

⁴⁸ Further financial source sprang up in 1457, when a town councillor Claus Lemel bestowed upon the parish church one half of his baths as a donation. Nu hab ich Claus Lemel dy padstuben suff gebn der Kirchn dy helft czu unser liben frawn pfarr kirchn auf der Kremnicz und by ander helft czu der pruderschaft corporis christi... Archiv Kremnica I, 19, 1, 15/16.

⁴⁹ The year, which was mentioned by M. Matunák, l. c., 308, cannot be verified at present because the building was covered with plaster.

⁵⁰ L. Šášky, *Kremnica. Pamiatky a múzeá* (Monuments and museums) V, 1956, 57.

⁵¹ V. Buchowiecki, *Die Gotischen Kirchen Österreichs*, Wien 1952, 295, Fig. 83. Important stylistic features are the presence of curved ribs (cf. St. Margaret's Chapel in St. Peter's in Salzburg, 1485) and also the occurrence of pairs of figures, whose iconography is not quite clear; the figures are attached to the ribs in the termination of the chancel on the level of the tasde-charges.

⁵² The projected works of the 3rd stage were accomplished in the eighties of the 15th century — according to preserved data between 1485—1489.

⁵³ W. Buchowiecki, *Die gotischen Kirchen*, l. c., 217; H. Sedlmayr, *Die Entstehung der Kathedrale*, Zürich 1950, 445. If the double-nave plan is substantiated for this early period in Imbach on the basis of the vaulting shafts supported by corbels, some doubts may be expressed with reference to the original form of the axial piers, and above all to the relation of the vaults to these piers, as the vanishing of the ribs by penetrating the piers implies a much more advanced development than the late Cistercian resting of vaults on the cylindrical shafts next to the walls. Yet, the octagonal form of the supports of the sacral space was used in the Danubian area, the Lilienfeld choir to begin with, and as for the direct penetration of ribs into the octagonal pier, this significant progressive feature can be identified in the capitular hall in Stein, which belongs to the second stage in the building of the Minorite architectural complex about 1300. (R. K. Donin, *Die Bettelordenskirchen in Österreich*, Baden 1935, 124, Fig. 176). The early application of the double-nave type to the design of the Dominican Church in Imbach is sometimes interpreted as an influence of the French Dominican architecture, particularly of the Jacobine Church in Toulouse. In Toulouse the double-nave conception was explainable as the outcome of the desire to adapt the twin-naved monasterial spaces to sacral use (R. Rey, *L'art gothique du Midi de la France*, Paris 1934, 51 sq.), and it manifested itself in 1230 already (E. Lambert, *L'église et le couvent des Jacobins de Toulouse et l'architecture dominicaine en France*. Bulletin monumental CIV, 1946, 168, M. Prin, *Annales du Midi* LXVII, 1957). We may admit

that it was the South-French influence which might have contributed also in the Danubian area towards creating conditions favourable for an altogether new formulation of the relation between the vault and its support, similar to that which is found in Imbach. Even though the above conception cannot be denoted as particularly typical of the French Gothic art before the 15th century, while it was only towards the close of the Gothic period that it gained a wider base in ecclesiastical architecture (cf. R. de Lasteyrie, *L'architecture religieuse en France à l'époque gothique* I, Paris 1927, 290 sq.; H. Focillon, *Art d'Occident*; the title of the English translation *The art of the West* II, London 1963, 146 sq.), architectural schools in the south of the Romance Europe were favouring this method since the late Romanesque era. By way of example we may point out the Cistercian monasterial hall in Silvanés (Aveyron), dated back to 1151—1171, which is quite a unique and very early instance (M. Aubert, *L'architecture cistercienne en France* II, Paris 1943, 78, Fig. 390).

⁵⁴ W. Buchowiecki, *Die gotische Kirchen*, l. c., 100.

⁵⁵ Apart from the Danubian area we find these curved shafts in the choir of the parish church in Klatovy in West Bohemia, which piece of architecture belongs to the same chronological set. F. Vaněk — K. Hostaš, *Politický okres klatovský* (*The political district of Klatovy*). Soupis památek v Čechách VII, Prague 1899; V. Mencl, *Czech Architecture of the Luxemburg Period*, Prague 1955, 44, Fig. 142, 143.

⁵⁶ Cf. H. Tietze, *Geschichte und Beschreibung des St. Stephansdomes in Wien*, Vienna 1931, 190, Fig. 142.

⁵⁷ The triangular half-stellar vaults in Austria erected before the arrival of the Parlerians can be found in the choirs in Pöllauberg (3rd quarter of the 14th century) and in St. Lambrecht (the eighties of the 14th century).

⁵⁸ It might be quite useful to carry out a comparative study of the twin-naved western parts of the church in Pöllauberg. R. Wagner — Rieger, *Architektur, in Gotik in Österreich*, Krems an der Donau, 1967, 342.

⁵⁹ The financial subsidy granted in 1380 by Peter of Rožmberk to meet the expenditure connected with the vaulting of the Augustinian Church in Třeboň V. Birnbaum (*History of the Fine Arts in Bohemia* I, Prague 1931, 136) associates with the double-nave vaulting of the church. There are numerous indications in favour of the assumption that the prototype of composition may have originated in St. Vitus' Lodge. Cf. V. Mencl, *Czech architecture*, l. c., 27; E. Bachmann, *Petr Parler*, Kitzingen 1952, 15 sq.

⁶⁰ This treatment in our areas can finally be recognized as continuation of the 13th century traditions (the arcades separating the nave from the aisles in the Cistercian-nunnery Church in Tišnov).

⁶¹ Illustration in V. Mencl, *Czech architecture*, l. c., Fig. 77.

⁶² The West-European Gothic architecture, University lectures in Brno.

⁶³ On the work of master Michael: R. K. Donin, *Der Wiener Stephansdom als refstes Werk bodenständiger*