

Saxon Influences in the Architecture of Southern Lesser Poland in the Late Fifteenth and Early Sixteenth Centuries

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Abstract

Saxon influences stand out as one of the most notable phenomena in the Late Gothic architecture of Lesser Poland; however, they have been insufficiently discussed to date. Four prominent buildings, likely inspired by Saxon and Lusatian architecture, are analysed in this paper. The first structure under consideration is the cloister around the courtyard of the Collegium Maius of the Jagiellonian University of Cracow. Characterised by its diamond vaults, which are the earliest example of this type in Lesser Poland, the cloister was most probably inspired by the Albrechtsburg in Meissen; it could even have been completed by one of the Meissen masters. The second building examined is the Chapel of Saint James next to the southern tower of Saint Margaret's Church in Nowy

Sącz. Its vault was likely a further development of the model from the southwestern bay of the Collegium Maius cloister. The third case study focuses on the Collegium Maius library, erected slightly later than the courtyard. It features two types of net vaults: one is the Saxon modification of the Parlerian design for the Old Town Bridge Tower in Prague, and the other is inspired by the works of Konrad Pflüger in Podelwitz and Görlitz. The last example to be analysed is the gable of the Church of Saint Nicholas in Bochnia. I suggest seeing the closest analogies in the gables of churches and secular buildings in Saxony and Lusatia as well as in the gable of the Church of the Canons Regular of St. Augustine in Żagań, Silesia.

Introduction

[1] Throughout the first three quarters of the fifteenth century, architects in Lesser Poland either continued forms developed during the heyday of Cracow's Gothic period in the fourteenth century or gradually absorbed the latest influences, whether from the Parler school or from the northern Brick Gothic. However, in the late fifteenth and early sixteenth centuries, they began to seek new inspirations. One of the most important, but not yet sufficiently discussed, phenomena was the early reception of Saxon Late Gothic and its characteristic forms, including curtain arches, diamond and net vaults, or gables with a horizontal and multi-zone composition. Unfortunately, the state of research on Late Gothic architecture in Lesser Poland is still far from satisfactory,¹ eclipsed by the architecture of earlier centuries as well as the flourishing sixteenth-century Renaissance art based on Italian models, as best evidenced by the tombstone of King John I Albert (1502–1505, Francesco Fiorentino) in the Wawel Cathedral in Cracow,² the reconstruction of the Wawel Castle in Cracow (from 1502 to the 1540s, Francesco Fiorentino, Master Benedict, and Bartolomeo Berrecci),³ or King Sigismund's Chapel, also in the Wawel Cathedral (1519–1533, Bartolomeo Berrecci).⁴ Thus, four case studies of architecture in Southern Lesser Poland, clearly influenced by Saxon Late Gothic, will be analysed in this paper: the cloister and the library of the Collegium Maius in Cracow, St James's Chapel at St Margaret's Church in Nowy Sącz, and the gable of St Nicholas' Church in Bochnia.

The cloister of the Collegium Maius in Cracow

[2] The diamond vaults in the cloister around the courtyard of the Collegium Maius of the Jagiellonian University of Cracow (Figs. 1-3) represent the first and most notable example of Saxon influence on the architecture of Lesser Poland.

¹ Only since the 2000s have there been a few publications that deal with the subject in more detail: Krzysztof J. Czyżewski and Marek Walczak, "Kilka zagadnień z dziejów architektury w Krakowie w czasach Wita Stwosza", in: Dobrosława Horzela and Adam Organisty, eds., *Wokół Wita Stwosza. Materiały z międzynarodowej konferencji naukowej w Muzeum Narodowym w Krakowie 19–22 maja 2005*, Cracow 2006, 169-183; Krzysztof J. Czyżewski and Marek Walczak, "Late Gothic Architecture in the Region of Lesser Poland and its Central European Connections. Selected Issues", in: Evelin Wetter, ed., *Die Länder der Böhmi-schen Krone und ihre Nachbarn zur Zeit der Jagiellonenkönige (1471–1526). Kunst – Kultur – Geschichte*, Ostfildern 2004 (= *Studia Jagellonica Lipsiensia*, 2), 325-339; Waldemar Komorowski, "Gotyk w architekturze Małopolski XVI wieku. Artykuł przeglądowy", in: Marek Walczak, ed., *Historyzm. Tradycjonalizm. Archaizacja. Studia z dziejów świadomości historycznej w średniowieczu i czasach nowożytnych*, Cracow 2015, 177-217.

² Mieczysław Złat, *Sztuka polska*, vol. 3: *Renesans i manieryzm*, Warsaw 2008, 12-15.

³ Złat (2008), 15-30.

⁴ Złat (2008), 39-46.



1 Cloister of the Collegium Maius of the Jagiellonian University, Cracow, after 1493 (photo: [Cancre](#), CC BY-SA 3.0)

The earliest section of the Collegium Maius was originally a tenement house of the Pęcherz family; it was acquired in 1394 and served as the new headquarters of the University after its restoration by King Władysław II Jagiełło in 1400.⁵ The building was partially extended in the fifteenth century, but the most critical phase of its remodelling was carried out only after 1493.⁶

[3] No major studies on the vaults were conducted until the 1960s, when a more comprehensive analysis was offered by Maria Brykowska.⁷ Earlier art historians merely acknowledged their existence⁸ and pointed to Saxon influences.⁹

⁵ Karol Estreicher, *Collegium Maius. Dzieje gmachu*, Cracow 1968 (= *Zeszyty Naukowe Uniwersytetu Jagiellońskiego* 170, *Prace z historii sztuki*, 6), 51; Karol Estreicher, *The Collegium Maius of the Jagiellonian University in Cracow. History, Customs, Collections*, trans. by Jan Aleksandrowicz, Warsaw 1973, 14; Andrzej Włodarek, *Architektura średniowiecznych kolegiów i burs Uniwersytetu Krakowskiego*, Cracow 2000, 23; Andrzej Chwalba, *Collegium Maius. A History*, Cracow 2010, 12-13.

⁶ Estreicher (1968), 55-95; Estreicher (1973), 20-27; Włodarek (2000), 25-30, 92-125; Chwalba (2010), 14-15.

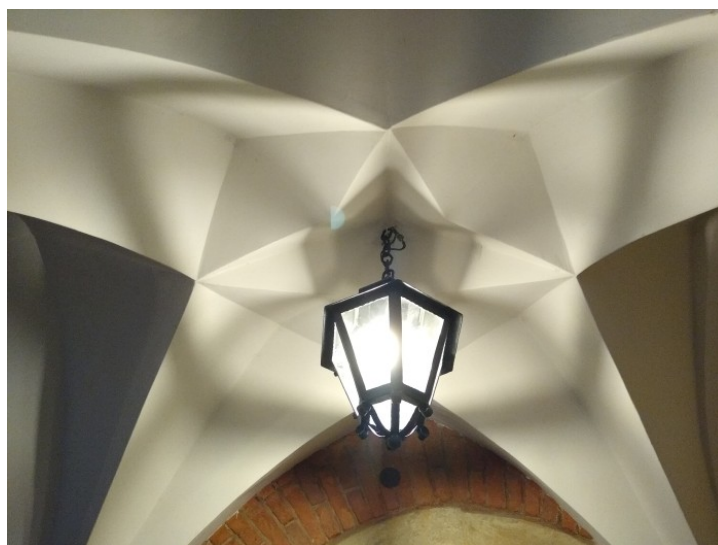
⁷ Maria Brykowska, "Sklepienia kryształowe: niektóre problemy", in: Jan Białostocki, ed., *Późny gotyk. Studia nad sztuką przełomu średniowiecza i czasów nowych. Materiały Sesji Stowarzyszenia Historyków Sztuki*, Wrocław 1962, Warsaw 1965, 243-259: 255.

⁸ August Essenwein, *Die mittelalterlichen Kunstdenkmale der Stadt Krakau*, Graz 1866, 149; Zbigniew Dmochowski, *Dzieła architektury w Polsce*, London 1956, 166.

⁹ Adam Miłobędzki, *Zarys dziejów architektury w Polsce*, Warsaw 1963, 96.



2 Collegium Maius of the Jagiellonian University, Cracow, vaults in the cloister, after 1493 (photo: author)



3 Collegium Maius of the Jagiellonian University, Cracow, vault in the southwestern bay of the cloister, after 1493 (photo: author)

The dating and authorship of the vaults have stirred little controversy. Initially, Brykowska proposed that they were erected before 1520.¹⁰ Later, Karol Estreicher provided a precise timeline for the construction works, stating from archive records that they commenced after the signing of a contract for a cloister and stairs with Master Jan („Joannes”) in 1493.¹¹ This chronology was reiter-

¹⁰ Brykowska (1965), 255.

¹¹ Estreicher (1968), 69, 85-86; Estreicher (1973), 21.

ated by Milada and Oldřich Rada,¹² Andrzej Włodarek,¹³ Andrzej Chwalba,¹⁴ Andrzej Grzybowski,¹⁵ and Christofer Herrmann and Dethard von Winterfeld.¹⁶ However, Grzybowski stated that a subsequent stage in the construction process occurred between 1510 and 1516.

[4] Brykowska attributed the vaults to indirect Silesian or direct Saxon models and suggested Meissen architecture as their likely source.¹⁷ Estreicher¹⁸ and Rada and Rada endorsed her hypothesis. Additionally, the latter pointed out two Silesian analogies for the vaulting patterns in the cloister: Grodziec (Gröditzburg) Castle and the northern chapel of the parish church in Bukowiec (Buchwald). However, they also suggested that Master Jan could have been the same person as his namesake involved in the construction of the town hall in Bardejov and the old castle in Banská Štiavnica (both in Upper Hungary, modern-day Slovakia). They argued for a Meissen-Saxon stylistic orientation of the buildings and highlighted the strong connections between Upper Hungary and Cracow in that period.¹⁹ Dethard von Winterfeld and Christofer Herrmann also posited a Saxon model for the vaults.²⁰

[5] The pattern of the vaults in the Collegium Maius cloister consists of four-pointed stars with a rhomboid motif in the centre (Fig. 2). The only exception is a slightly more elaborate bay in the southwestern corner, where a second four-pointed star appears in the centre instead of a rhombus (Fig. 3). The vaults are supported by pillars adorned with a diamond-shaped motif or with spiral flutings (Figs. 4, 5).

¹² Milada Rada and Oldřich Rada, *Das Buch von den Zellengewölben*, Prague 2001, 90, 305.

¹³ Włodarek (2000), 27, 92.

¹⁴ Chwalba (2010), 14.

¹⁵ Andrzej Grzybowski, *Gotycka architektura murowana w Polsce*, Warsaw 2014, 191.

¹⁶ Christofer Herrmann and Dethard von Winterfeld, "Kleinpolen", in: Christofer Herrmann and Dethard von Winterfeld, eds., *Mittelalterliche Architektur in Polen. Romanische und gotische Baukunst zwischen Oder und Weichsel*, 2 vols., Petersberg 2015, vol. 1, 378-481: 458.

¹⁷ Brykowska (1965), 255.

¹⁸ Estreicher (1968), 86; Estreicher (1973), 23.

¹⁹ Rada and Rada (2001), 90, 305-306.

²⁰ Herrmann and von Winterfeld (2015), 458.



4 Collegium Maius of the Jagiellonian University, Cracow, cloister, one of the pillars with diamond-shaped ornamentation, after 1493 (photo: author)



5 Collegium Maius of the Jagiellonian University, Cracow, cloister, one of the pillars with spiral flutings, after 1493 (photo: author)

[6] The invention of the diamond vault is attributed to Arnold von Westfalen, renowned for his notable work at Albrechtsburg Castle in Meissen (construction periods 1471–1489 and 1521–1524),²¹ where he was active from 1471 to at least 1480.²² The diamond vaults in the castle were simultaneously constructed in two different types: with and without ribs, and with varying patterns (net and stellar). As highlighted by David Wendland, the choice of diamond vaults could have been driven not only by aesthetic considerations but also by structural reasons, as diamond vaults possess a significantly smaller thrust.²³ The pattern of the vaults in the window recesses of Albrechtsburg Castle features four-pointed stars with rhomboid elements, identical to the ones in Cracow (Fig. 6). Arnold von Westfalen likely employed this pattern earlier in the window recesses of Rochlitz Castle,²⁴ and subsequently in the sacristy of the Church of Saint Wolfgang in Meissen-Obermeisa (1471–1474).²⁵



6 Albrechtsburg Castle, Meissen, vault in one of the window recesses, 1470s (photo: author)

²¹ Stefan Bürger, "Neues von der Albrechtsburg in Meißen. Beobachtungen zu bautechnischen Innovationen der Zeit ab 1470", in: Eva-Maria Seng and Frank Göttmann, eds., *Innovation in der Bauwirtschaft. Weser-sandstein vom 16. bis 19. Jahrhundert / Innovation in the Building Industry. Weser Sandstone from the 16th to the 19th Century*, Berlin/Boston 2021, 411-421: 411.

²² Stefan Bürger, "Innovation als Indiz: Oeuvre und Ära der Amtszeit Arnolds von Westfalen (1461/71 bis 1481)", in: Stefan Bürger and Bruno Klein, eds., *Werkmeister der Spätgotik. Personen, Amt und Image*, Darmstadt 2010, 171-192: 171.

²³ David Wendland, "Reverse Engineering und Experimentelle Archäologie. Forschungen zu Bau, Planungsprinzipien und Entwurfskriterien spätgotischer Zellengewölbe", in: Katja Schröck and David Wendland, eds., *Traces of Making. Entwurfsprinzipien von spätgotischen Gewölben / Shape, Design and Construction of Late Gothic Vaults*, Petersberg 2014, 11-37: 26-34.

²⁴ Bürger (2010), 174-175.

²⁵ Rada and Rada (2001), 199; Stefan Bürger, *Figurierte Gewölbe zwischen Saale und Neisse. Spätgotische Wölbkunst von 1400 bis 1600*, Weimar 2007, 979.

This design was then replicated in the side aisles of the Senftenberg parish church in Lusatia (early sixteenth century),²⁶ and in a more intricate composition in the Canons' House in Freiberg (1480s).²⁷ It also migrated to western Silesia, appearing in the window recesses (following the Meissen style) of present-day Grodziec Castle (Gröditzburg; late 1480s²⁸ or 1522–1524²⁹) and the sacristies of the churches in modern-day Stypułów (Herwigsdorf) and Siecieborzyce (Rückersdorf; 1508).³⁰

[7] However, the vault in the southwestern bay of the Collegium Maius (Fig. 3) does not appear to have any earlier counterparts in Lesser Poland or Lower Silesia. The vault in Bukowiec (Buchwald; late fifteenth century),³¹ suggested by Rada and Rada, cannot be used for comparison, as it has a cross in the centre instead of a star. The vault in Cracow was most likely designed on site. These observations corroborate the widely accepted thesis regarding the Saxon origin of the Cracow vaults. Furthermore, if their construction commenced in 1493 or slightly later, this may demonstrate a direct Meissen influence. The Silesian buildings with diamond vaults, e.g., the structures in Stypułów (Herwigsdorf) and Siecieborzyce (Rückersdorf), are dated later.³² The only exceptions are found in the choir of the Franciscan Church in Żagań (Sagan) from 1488–1495,³³ and perhaps in the window recesses of Grodziec Castle (Gröditzburg). However, the influence of Żagań on Cracow is improbable, as the vault there, unlike that of the Collegium Maius, is based on the pattern of a net with three parallel ribs, and the ribs themselves are still present. The authorship of the vaults in Grodziec and, consequently, its dating remains controversial. According to Danuta Hanulanka, the curvilinear and diamond vaults in Grodziec were built in 1522–1524 by a Lusatian architect named Wendel Roskopf,³⁴ while Rada and Rada argue that their style differs from Roskopf's and their construction was completed in the late 1480s by one of Arnold's von Westfalen associates.³⁵ Nevertheless, even their earlier dating still suggests that Master Jan likely came to Cracow from Meissen, perhaps with a stay in Grodziec (Gröditzburg) on the way before he went further east.

[8] The hypothesis that the architect of the Collegium Maius was the Master Jan involved in the construction of the town hall in Bardejov³⁶ is rather doubtful. In the late fifteenth century, several

²⁶ Rada and Rada (2001), 209; Bürger (2007), 1009.

²⁷ Rada and Rada (2001), 171.

²⁸ Rada and Rada (2001), 57, 301.

²⁹ Danuta Hanulanka, *Sklepienia późnogotyckie na Śląsku*, Wrocław 1971, 119, 126.

³⁰ Hanulanka (1971), 125.

³¹ Rada and Rada (2001), 283.

³² Hanulanka (1971), 122-127.

³³ Hanulanka (1971), 123.

³⁴ Hanulanka (1971), 118-119, 126.

³⁵ Rada and Rada (2001), 57, 301.

³⁶ Rada and Rada (2001), 90, 305-306.

masons of the same name operated in Cracow alone.³⁷ Moreover, diamond vaults do not appear in any of the works attributed to the Upper Hungarian master of this name.³⁸ The presence of such vaulting in Saint Margaret's Church in Nowy Sącz (Lesser Poland), a city on the principal route from Cracow to Hungary, may be indicative of his design. However, such a conclusion would be based on insufficient evidence, and it should be noted that there is no incontrovertible proof for this attribution.

[9] As mentioned earlier, the pillars in the Collegium Maius cloister are adorned with spiral flutings and diamond-shaped motifs (Figs. 3, 4). Estreicher described the former as typical of Late Gothic architecture north of the Alps³⁹ and the latter as reminiscent of wooden architecture⁴⁰. Brykowska⁴¹ and Krasnowolski⁴² interpreted the latter as an example of Saxon influences. However, there are no diamond-shaped ornaments on the pillars in Albrechtsburg Castle. There are some spiral motifs, but they differ from the Cracow ones: only the lower part of the shafts of the pillars is twisted. Both motifs were quite popular in different parts of Europe in the late fifteenth and early sixteenth centuries. Spiral columns were used for the first time in the *Lonja* (a trade exchange) in Palma (after 1426).⁴³ In Central Europe, spiral columns made their initial appearance in the north porch of St. Martin's Church in Landshut (1450s),⁴⁴ on a larger scale in the north choir aisle of Brunswick Cathedral (1469–1474),⁴⁵ and in the Mortuarium of Eichstätt Cathedral (1489–1495, Hans Paur).⁴⁶ Diamond-shaped ornaments gained popularity chiefly on smaller units, such as the lower parts of shafts or on corbels.⁴⁷ They were rarely utilised on a larger scale and infrequently combined with diamond vaults. In most cases, they emerged only later, in the sixteenth century. Examples include the choir enclosure in St. Barbara's Church in Kutná Hora (1507–1509),⁴⁸ the pillars in the Upper Austrian double-nave churches in Vöcklabruck (after 1476),⁴⁹

³⁷ Bogusław Krasnowolski, "Krakowskie warsztaty budowlane i kamieniarskie na przełomie średniowiecza i nowożytności", in: *Rocznik Krakowski* 72 (2006), 87-112: 90-92.

³⁸ Karol Kahoun, *Neskorogotická architektúra na Slovensku a staviteľia východného okruhu*, Bratislava 1973, 65-67.

³⁹ Estreicher (1968), 87.

⁴⁰ Estreicher (1973), 22.

⁴¹ Brykowska (1965), 255.

⁴² Krasnowolski (2006), 94.

⁴³ Paul Frankl, *Gothic Architecture*, rev. by Paul Crossley, New Haven/London 2000, 233.

⁴⁴ Frankl (2000), 234.

⁴⁵ Norbert Nussbaum, *German Gothic Church Architecture*, trans. by Scott Kleager, New Haven/London 2000, 200; Frankl (2000), 233-234.

⁴⁶ Nussbaum (2000), 200.

⁴⁷ Nussbaum (2000), 200; Rada and Rada (2001), 19-20.

⁴⁸ Rada and Rada (2001), 19.

⁴⁹ Günter Brucher, *Gotische Baukunst in Österreich*, Salzburg/Vienna 1990, 159, 234.

Vöcklamarkt (the eastern pillar and the pillars of the organ loft dating back to 1512 or 1513),⁵⁰ Weißenkirchen im Attergau (1512–1514),⁵¹ and Frankenburg am Hausruck (1518),⁵² as well as on the portal inside the former abbey church of Göss (after 1510).⁵³ The pillars in the Collegium Maius are thus relatively early, and unique in the fifteenth century. They were later imitated in Cracow on the pillars in the hallway of the Erazm Ciołek Palace (1501–1505),⁵⁴ inside the house at 7 Szpitalna Street (ca. 1500),⁵⁵ and in the basement of the house at 13 Rynek Główny Square. Spiral and diamond motifs were later also employed in small-scale and microarchitecture in Lesser Poland: in the Chapel of the Agony in the Garden in front of St. Barbara's Church in Cracow (early sixteenth century)⁵⁶ and on the baptismal font in the parish church at Wysokie near Kraśnik (1542)⁵⁷.

St James's Chapel at St Margaret's Church in Nowy Sącz

[10] Another diamond vault in Lesser Poland can be found in the Chapel of Saint James next to the southern tower of Saint Margaret's Church in Nowy Sącz (Fig. 7). The church was originally constructed in the fourteenth century. In the later stages of its development, two chapels and two towers were added to the western facade; however, the precise dating of these additions remains uncertain. Stefan Świszczowski believed that Saint James's Chapel and its vault were erected simultaneously with the southern tower in the late fifteenth or early sixteenth century.⁵⁸ Beiersdorf and Krasnowolski,⁵⁹ and Rada and Rada subsequently accepted his dating. Moreover, the latter noted the resemblance of its pattern to that of the vault in the chapel of the Matthias Gate of Ortenburg Castle in Bautzen (Lusatia; 1483–1486). However, due to its sharp and precise form, they emphasised that the Nowy Sącz vault may have been remodelled in the late nineteenth century.⁶⁰

⁵⁰ Brucher (1990), 237.

⁵¹ Brucher (1990), 159, 234.

⁵² Brucher (1990), 158.

⁵³ Rada and Rada (2001), 20.

⁵⁴ Waldemar Niewalda, "Historia budowy, degradacji, badań i konserwacji Pałacu Biskupa Erazma Ciołka przy ul. Kanoniczej 17 w Krakowie", in: Bogusław Krasnowolski, ed., *Doktryny i realizacje konserwatorskie w świetle doświadczeń krakowskich ostatnich 30 lat*, Cracow 2011, 267-302: 268.

⁵⁵ Krasnowolski (2006), 95.

⁵⁶ Joanna Sławińska, *Kaplica ogrojcowa przy kościele św. Barbary w Krakowie*, Cracow 2015, 132-137, 175.

⁵⁷ Brykowska (1965), 256-257.

⁵⁸ Stefan Świszczowski, "Materiały do dziejów kolegiaty Św. Małgorzaty w Nowym Sączu", in: *Rocznik Sądecki* 3 (1957), 2-85: 21.

⁵⁹ Zbigniew Beiersdorf and Bogusław Krasnowolski, "Sztuka gotycka", in: Feliks Kiryk, ed., *Dzieje miasta Nowego Sącza*, vol. 1, Warsaw/Cracow 1992, 199-291: 214.

⁶⁰ Rada and Rada (2001), 90, 314.



7 Saint Margaret's Church, Nowy Sącz, vault in the Chapel of Saint James, ca. 1500 (photo: author)

While both patterns exhibit slight similarities, the one in Saint James's Chapel is simpler than its Bautzen counterpart: in the former, the star in the centre is not inscribed in a polygon. Therefore, I would argue that the vault in Nowy Sącz can be considered a development of the model in the southwestern bay of the Collegium Maius: it follows a four-pointed star pattern, albeit with diagonals, and features a star motif in the centre, but this time a six-pointed instead of a four-pointed one.

[11] Naturally, it may have been altered in the late nineteenth century, but there is nothing to support such a hypothesis; its form is not sharper or more precise than that of any other diamond vault of the Saxon type. As suggested by Świszczowski, it was likely constructed in the late fifteenth or early sixteenth century, but it is rather doubtful that the chapel was erected at the same time as the southern tower. Świszczowski argues that the latter was completed in 1507 and then, after over a century, pulled down due to structural problems and rebuilt in 1637.⁶¹ However, the remains of Renaissance ornamentation, uncovered in 1969 on the wall between the tower and the façade, may suggest that the tower was constructed as late as 1637.⁶² Nevertheless, Saint James's Chapel must have been erected around 1500: it is unlikely that a diamond vault found application in Lesser Poland as late as the seventeenth century.

⁶¹ Świszczowski (1957), 29-30, 35-36.

⁶² Alojzy Cabała, "Wyniki bieżących prac badawczych architektonicznych w kościele pokolegiackim Św. Małgorzaty w Nowym Sączu", in: *Rocznik Sąddecki* 10-11 (1969–1970), 469-473: 470-471.

The library of the Collegium Maius in Cracow

[12] Let us return to Cracow, where older publications refer to a second diamond vault in the cloister of the Dominican nunnery at 13 Stolarska Street. The first scholarly mention of this discovery comes from Estreicher, albeit without footnotes.⁶³ Rada and Rada later echoed this finding, noting that the vault was demolished in 1949, but without providing any documentation.⁶⁴ However, Waldemar Komorowski recently questioned the earlier theories and emphasised that there is no evidence for the existence of such a vault in the cloister of the Dominican nunnery.⁶⁵

[13] The construction of the Collegium Maius cloister was followed by other alterations in the building. Between 1507 and 1510, the old tenement house of the Peçherz family was transformed into a university assembly hall (the *Aula*) by Master Marek ("Marcus").⁶⁶ He adhered to the Saxon style by incorporating curtain arch windows on the northern wall of the *Aula* (Fig. 8). This detail is reminiscent of Arnold's von Westfalen legacy (Fig. 6).



8 Collegium Maius of the Jagiellonian University, Cracow, one of the curtain arch windows in the northern wall of the *Aula*, 1507–1510 (photo: author)

⁶³ Estreicher (1968), 85-86.

⁶⁴ Rada and Rada (2001), 306.

⁶⁵ Waldemar Komorowski, "Klasztory dominikanek przy ulicy Stolarskiej. Historia i architektura", in: Anna Markiewicz, Marcin Szyma and Marek Walczak, eds., *Sztuka w kręgu krakowskich dominikanów*, Cracow 2013 (= *Studia i źródła Dominikańskiego Instytutu Historycznego w Krakowie*, 13), 199-210: 209.

⁶⁶ Estreicher (1968), 91-95; Estreicher (1973), 24; Włodarek (2000), 28, 92-93, 102-103.

[14] Saxon influences are also discernible in the vaults of the most recent part of the Collegium Maius, designated for use as a library. However, the limited findings on the subject are not uncontroversial. One major disagreement concerns the authorship and dating of this section. Tadeusz Dobrowolski suggested that the structure may have had two authors: Master Stefan ("Sthefanus") and Master Benedict ("Benedictus"; in Polish Benedykt),⁶⁷ the latter erroneously referred to as Benedict of Sandomierz in earlier literature.⁶⁸ Estreicher later adopted this thesis, underscoring that, according to archive records, the contract was signed with Master Stefan in 1515, and Master Benedict only visited the site to inspect its foundations.⁶⁹ This attribution faced opposition from Andrzej Włodarek, who disputed Benedict's role as a co-designer of the building. He argued that a mere mention of his visit lacked reliability as a source of attribution.⁷⁰ Tomasz Ratajczak also cast doubt on Master Benedict's involvement, asserting that his architectural analysis revealed an absence of elements characteristic of Master Benedict's style.⁷¹ Ratajczak acknowledged that one of the windows in the eastern wall could have been an exception; however, he also admitted that this was insufficient evidence for any conclusive authorship claims. It is crucial to note that supervisory committees comprised of numerous local architects conducted routine inspections at various construction sites during that era.⁷²

[15] The dating of the library has also sparked controversy. Dobrowolski, Estreicher, König, and Herrmann and von Winterfeld assumed that construction began in 1515, when the contract with Master Stefan was signed, and was completed in 1519.⁷³ Józef Tomasz Frazik suggested a dating of the vaults around 1518.⁷⁴ Włodarek later corroborated these findings when he researched the archives and discovered that the contract was signed a year later, in 1516.⁷⁵ He argued that the building had only partially been completed by 1519, as the donations from the "professors" from the years 1527–1540 indicate that the overall construction was only concluded around 1540.⁷⁶ Włodarek further asserted that the vaults were constructed in several phases: after 1519 and around 1540, as evidenced by differing vaulting patterns, rib profiles, and the non-standard

⁶⁷ Tadeusz Dobrowolski, *Sztuka Krakowa*, Cracow 1978 (first edition 1950), 112.

⁶⁸ The traditional linking of Master Benedict to Sandomierz was based on false assumptions, as proved by Tomasz Ratajczak, *Mistrz Benedykt – królewski architekt Zygmunta I*, Cracow 2011.

⁶⁹ Estreicher (1968), 115-117; Estreicher (1973), 25-27.

⁷⁰ Włodarek (2000), 28, 93-95.

⁷¹ Ratajczak (2011), 289-290.

⁷² Ratajczak (2011), 290.

⁷³ Estreicher (1968), 115-117; Estreicher (1973), 25-27; Dobrowolski (1978), 112; Barbara König, "Kraków. Collegium Maius", in: *Architektura gotycka w Polsce*, ed. Teresa Mroczko and Marian Arszyski, Part 2: *Katalog zabytków*, ed. Andrzej Włodarek, Warsaw 1995 (= *Dzieje sztuki polskiej*, 2), 121-122; Herrmann and von Winterfeld (2015), 458.

⁷⁴ Józef Tomasz Frazik, "Sklepienia żebrowe w Polsce XV wieku", in: Piotr Skubiszewski, ed., *Sztuka i ideologia XV wieku*, Warsaw 1978, 521-566: 535, 538, 540-541.

⁷⁵ Włodarek (2000), 27-28, 93, 120.

⁷⁶ Włodarek (2000), 28, 125.

L-shaped layout of the interior.⁷⁷ Chwalba and Ratajczak subsequently endorsed his thesis, but they did not refer directly to the vaults.⁷⁸

[16] While the Collegium Maius scholars primarily focused on the cloister vaults, only Dobrowolski and Frazik described the vaults in the library. Dobrowolski noted Bohemian-Silesian analogies,⁷⁹ while Frazik identified them as net vaults following the Parlerian design for the Old Town Bridge Tower in Prague.⁸⁰

[17] In reality, the Collegium Maius library boasts three distinct types of vaults: those in the northern and in the eastern wings of the L-shaped interior and one in the central bay. The latter exhibits an eight-pointed star pattern, its ribs complemented by additional triradials and lierne ribs connecting diagonals with the tops of the side walls (Fig. 9).



9 Collegium Maius of the Jagiellonian University, Cracow, vault in the central bay of the library, before 1540 (photo: author)

Notably, the western arm of the star displays an asymmetry, with a straight rib descending towards the wall instead of a triradial, flanked by two additional lierne ribs on the sides. This unique composition, impressively closing the eastern wing of the library, finds its local inspiration in the eastern bay of the choir of the Wawel Cathedral in Cracow (ca. 1320–1346).⁸¹

[18] The net vault in the northern wing of the library adheres to Saxon models (Fig. 10). Its composition incorporates intersecting tiercerons that transition into transversal liernes, thus delineating a field replete with triradial liernes. Additional triradials replace the typical transversal ribs between the bays, forming a distinct row of rhomboids characteristic of net vaults. The design origi-

⁷⁷ Włodarek (2000), 29, 126.

⁷⁸ Chwalba (2010), 15; Ratajczak (2011), 289-290.

⁷⁹ Dobrowolski (1978), 112.

⁸⁰ Frazik (1978), 538.

⁸¹ Jakub Adamski, "Trójpromienne sklepienie w gotyckim chórze katedry krakowskiej", in: *Folia Historiae Artium* 13 (2015), 34-50: 36-37 (with a bibliography of older literature).

nates from Konrad Pflüger, who employed it in its incipient form in the church of the Teutonic Order in Podelwitz (Saxony; 1490–1493).⁸² Subsequently, a fully developed version was realised in the vault of the nave of the Church of Saints Peter and Paul in Görlitz (Lusatia; 1490–1497; completed by Urban Laubanisch and Blasius Böhrrer; Fig. 11).⁸³



10 Collegium Maius of the Jagiellonian University, Cracow, vault in the northern wing of the library, before 1540 (photo: author)



11 Church of Saints Peter and Paul, Görlitz (Upper Lusatia), vaults in the main nave, 1490–1497 (photo: author)

⁸² Bürger (2007), 199, 761; Stefan Bürger, "Technologie und Form. Monumentalisierung und Perfektion der sächsischen Baukunst unter Konrad Pflüger (1482 bis 1507)", in: Stefan Bürger and Bruno Klein, eds., *Werkmeister der Spätgotik. Personen, Amt und Image*, Darmstadt 2010, 193-215: 199.

⁸³ Bürger (2007), 199, 728; Bürger (2010), 196-198.

This pattern swiftly gained popularity in Lusatia and Silesia. In the early sixteenth century, it found application in the nave of the Franciscan Church in Brzeg (Brieg, Silesia), and subsequently in the naves of parish churches in Spremberg (Lusatia; ca. 1509),⁸⁴ Opole (Oppeln, Silesia; before 1520),⁸⁵ Świdnica (Schweidnitz, Silesia; 1535),⁸⁶ Mokrzeszów (Kunzendorf bei Freiburg, Silesia; after 1535),⁸⁷ Witoszów Dolny (Nieder Bögendorf, Silesia; after 1535), Ząbkowice Śląskie (Frankenstein, Silesia; 1547),⁸⁸ Dzierżoniów (Reichenbach im Eulengebirge, Silesia; 1555),⁸⁹ and even in Kłodzko in Bohemia (Glatz; 1555)⁹⁰. In the first half of the sixteenth century, it was also used in the parish church in Lübben (Lusatia) and the town hall in Luckau (Lusatia),⁹¹ alongside a modified version in the naves of the Cistercian Church in Neuzelle (Lusatia; 1512–1515)⁹² and the Franciscan Church in Gdańsk (Danzig; before 1514)⁹³.

[19] The vault in the eastern two-bay wing of the library (Fig. 12) can also be traced back to Saxony. It represents the Old Town Bridge Tower type of net vaults, albeit with a complete transverse rib. In contrast to the earlier design in Prague, its pattern is slightly more conservative and the division into bays is distinctly visible. In the early stages of the reception of the Parlerian vaults outside Bohemia, it appeared in the choirs of the Saxon parish churches in Freiberg (ca. 1400)⁹⁴ and Chemnitz (ca. 1412⁹⁵; Fig. 13). It can also be found in Jena (before 1442)⁹⁶ and Kamenz in Lusatia (ca. 1450)⁹⁷.

⁸⁴ Bürger (2007), 200, 766.

⁸⁵ Hanulanka (1971), 103-104; Bürger (2007), 200, fn. 569.

⁸⁶ Hanulanka (1971), 106; Bürger (2007), 200, fn. 569.

⁸⁷ Hanulanka (1971), 107-109.

⁸⁸ Hanulanka (1971), 111.

⁸⁹ Hanulanka (1971), 109; Bürger (2007), 200, fn. 569.

⁹⁰ Hanulanka (1971), 109; Bürger (2007), 200, fn. 569.

⁹¹ Bürger (2007), 200-201, 753-755.

⁹² Bürger (2007), 200, 758-760.

⁹³ Bürger (2007), 200, fn. 569.

⁹⁴ Bürger (2007), 92, 404.

⁹⁵ Bürger (2007), 92, 393-394.

⁹⁶ Bürger (2007), 92, 408-409.

⁹⁷ Bürger (2007), 412-413.



12 Collegium Maius of the Jagiellonian University, Cracow, vault in the eastern wing of the library, before 1540 (photo: author)



13 St James' Church, Chemnitz (Saxony), vault in the choir, ca. 1412 (photo: author)

This particular vault type later appeared in various regions of Central Europe, e.g., in the choirs of parish churches in Seefeld (ca. 1432),⁹⁸ Štitník (1460),⁹⁹ and Bratislava (end of the 1450s up to the 1470s)¹⁰⁰. Additionally, it appeared in the Great Hall of the town hall in Wrocław (Breslau; 1480s)¹⁰¹ and the sacristy of Saint Barbara's Church in the same city. By the late fifteenth century, it had extended into Southern Bohemia, finding application in the choirs of the churches in Kájov (1471–1485),¹⁰² Bechyně (1491),¹⁰³ Soběslav (1493),¹⁰⁴ and later in the parish church of Doubravnik in Moravia (1539–1557)¹⁰⁵.

[20] Net vaults of the Bridge Tower type prevailed particularly in Saxony, where, according to the inventory compiled by Stefan Bürger, approximately 30 such structures have survived. This figure constitutes more than half of all the Bridge Tower type vaults known to have been constructed in the region between the Saale and Neisse rivers.¹⁰⁶ As already mentioned, these vaults made an early appearance in the area, but the majority were constructed in the late fifteenth century and in the first quarter of the sixteenth century. Examples include the nave of the parish church in Pegau (ca. 1470–1480),¹⁰⁷ the choirs of the church in Dahlen (late fifteenth century),¹⁰⁸ the Franciscan Church in Oschatz (ca. 1500),¹⁰⁹ parish churches in Göda (1505)¹¹⁰ and Eilenburg (ca. 1520),¹¹¹ and numerous smaller village churches¹¹².

⁹⁸ Bürger (2007), 294.

⁹⁹ Bibiana Pomfyová, "Štitník (okr. Rožňava). Ev kostol a. v.", in: Dušan Buran, ed., *Gotika. Dejiny slovenského výtvarného umenia*, Bratislava 2003, 623.

¹⁰⁰ Juraj Žáry, "Dóm sv. Martina v Bratislave: architektúra a sochárska vyzdoba", in: Dušan Buran, ed., *Gotika. Dejiny slovenského výtvarného umenia*, Bratislava 2003, 223-237: 232-234; Juraj Žáry, "Bratislava, Dóm sv. Martina", in: Dušan Buran, ed., *Gotika. Dejiny slovenského výtvarného umenia*, Bratislava 2003, 635-638: 637.

¹⁰¹ Stanisław Stulin and Andrzej Włodarek, "Wrocław. Ratusz", in: Teresa Mroczko and Marian Arsyński, eds., *Architektura gotycka w Polsce, part 2: Katalog zabytków*, ed. Andrzej Włodarek, Warszawa 1995 (= *Dzieje sztuki polskiej*, 2), 259-260: 259.

¹⁰² Dobroslav Líbal, *Gotická architektura v Čechách a na Moravě*, Prague 1948, 232-233.

¹⁰³ Líbal (1948), 247-248; Rada and Rada (2001), 225.

¹⁰⁴ Líbal (1948), 248; Rada and Rada (2001), 268.

¹⁰⁵ Líbal (1948), 267.

¹⁰⁶ Bürger (2007), 92.

¹⁰⁷ Bürger (2007), 420.

¹⁰⁸ Bürger (2007), 397.

¹⁰⁹ Bürger (2007), 419.

¹¹⁰ Bürger (2007), 405.

¹¹¹ Bürger (2007), 400.

¹¹² Cf. Bürger (2007), 393-436.

[21] So let us summarise the conclusions regarding the authorship and dating of the Collegium Maius library. Ratajczak has convincingly clarified the former,¹¹³ while the analysis presented above aligns with Włodarek's conclusion regarding the latter¹¹⁴. According to them, the vaults in the library were created without the involvement of Master Benedict and were built in the first half of the 16th century. However, it is difficult to determine which parts of the vaults were erected after 1519 and which around 1540. Both suggested dates find support in many analogies; therefore, assigning a pre-1540 date to all of them seems reasonable.

St Nicholas' Church in Bochnia

[22] Saxon influences on the architecture of Southern Lesser Poland in the early sixteenth century are discernible not only in the vaults but also in the gable of Saint Nicholas' Church in Bochnia.¹¹⁵ The existing Gothic church was constructed in the first half of the fifteenth century, although the exact dating remains uncertain. The gable was built around 1500 or in the first quarter of the sixteenth century during reconstruction after a fire that devastated the structure around 1485.¹¹⁶ Unfortunately, the newly built vaults, constructed simultaneously with the gable, faced destruction during the Swedish invasion of Poland in the Second Northern War (1655–1660), commonly known as the Swedish Deluge of Poland.¹¹⁷ Therefore, the specific pattern of these vaults remains unknown.

[23] The gable underwent slight modifications during the Gothic Revival modernisation of the church in 1901–1906. However, its original form has been captured in a photograph taken by Włodzimierz Demetrykiewicz (Fig. 14).¹¹⁸ The gable, a somewhat unconventional specimen of Gothic architecture in Lesser Poland, stood out from the two basic types that were commonly used in this area as early as the fourteenth century: the triangular gable or the stepped gable with pinnacles.¹¹⁹ Both versions typically feature vertical recesses that extend over the entire height. In the latter type, these recesses are additionally separated by angular lesenes with pinnacles on top.

¹¹³ Ratajczak (2011), 289-290.

¹¹⁴ Włodarek (2000), 126.

¹¹⁵ Piotr Knapik, "Architektura gotyckiej fary w Bochni", in: *Biuletyn Historii Sztuki* 82 (2020), 209-238: 226-231.

¹¹⁶ Knapik (2020), 232-233.

¹¹⁷ Knapik (2020), 215-216.

¹¹⁸ Original photography in the Institute of Art of the Polish Academy of Sciences (IS PAN) in Warsaw, no. 19936.

¹¹⁹ Zygmunt Świechowski, "Regiony w późnogotyckiej architekturze Polski", in: Jan Białostocki, ed., *Późny gotyk. Studia nad sztuką przełomu średniowiecza i czasów nowych. Materiały sesji Stowarzyszenia Historyków Sztuki, Wrocław 1962*, Warsaw 1965, 113-140: 128; Tomasz Węclawowicz, "Małopolska i ziemie ruskie Korony", in: Teresa Mroczo and Marian Arszyski, eds., *Architektura gotycka w Polsce*, part 1, Warsaw 1995 (= *Dzieje sztuki Polskiej*, 2), 61-81: 79-80.



14 Saint Nicholas' Church, Bochnia (Lesser Poland), gable (ca. 1500 or first quarter of the sixteenth century) before the Gothic Revival remodelling, photograph by Włodzimierz Demetrykiewicz, before 1901. Polish Academy of Sciences (IS PAN), Warsaw, Institute of Art, no. 19936 (photo: IS PAN, Warsaw)

By contrast, the gable in Bochnia shows a pronounced horizontal orientation. Originally divided into two zones (now three), it features recesses with ogee arches, within which additional smaller recesses exist, showcasing either double round arches (in the lower zone) or arches resembling keyholes (in the upper zone). A rhombus frieze, likely original but plastered over during Demetrykiewicz's photographic documentation, now divides the two zones.¹²⁰

[24] In earlier literature on the subject, researchers often highlighted connections between the Bochnia gable and northern Brick Gothic.¹²¹ The double round and ogee arches gained popularity in Gdańsk (Danzig) in the late fifteenth and early sixteenth centuries.¹²² The former can be found in the facade of the Saint George's Guild House (1487–1494),¹²³ the eastern gables of the Francis-

¹²⁰ Knapik (2020), 222.

¹²¹ Marian Kornecki, "Dzieje sztuki regionu bocheńskiego", in: Feliks Kiryk and Zygmunt Ruta, eds., *Bochnia: Dzieje miasta i regionu*, Cracow 1980, 200-228: 202; Tadeusz Chrzanowski and Marian Kornecki, *Sztuka Ziemi Krakowskiej*, Cracow 1982, 90; Jerzy Wyczęsany, *Wystrój artystyczny kościoła św. Mikołaja w Bochni*, Bochnia 1988, 8; Węclawowicz (1995), 75; Jan Flasz, *Bochnia – przewodnik po mieście*, Bochnia 2015, 80-81.

¹²² Christofer Herrmann, *Mittelalterliche Architektur im Preußenland. Untersuchungen zur Frage der Kunstlandschaft und -geographie*, Petersberg 2007, 171; Christofer Herrmann, "Deutschordensland Preußen", in: Christofer Herrmann and Dethard von Winterfeld, eds., *Mittelalterliche Architektur in Polen. Romanische und gotische Baukunst zwischen Oder und Weichsel*, 2 vols., Petersberg 2015, vol. 2, 1023.

¹²³ Miłada Jędrzyk, "Dwór bractwa św. Jerzego w Gdańsku", in: *Porta Aurea* 1 (1992), 233-250: 236.

can Church (1495),¹²⁴ the former Carmelite (present-day Oblates) Church (1495–1496),¹²⁵ and Saint Catherine's Church (early sixteenth century;¹²⁶ Fig. 15). The latter, a testament to Saxon influence in Gdańsk,¹²⁷ appears in the western gables of the Franciscan Church (ca. 1503–1514),¹²⁸ the Franciscan Chapel of Saint Anne (ca. 1505),¹²⁹ and in the eastern gable of the inner choir of Saint Catherine's Church (early sixteenth century;¹³⁰ Fig. 15), where double round and ogee arches are combined.



15 Saint Catherine's Church, Gdańsk (Danzig), eastern gables, early sixteenth century (photo: author)

¹²⁴ Jakub Szczepański, "Prezbiterium kościoła franciszkanów w Gdańsku i jego lektoria", in: *Kwartalnik Architektury i Urbanistyki* 18 (1993), no. 2, 109-118: 114.

¹²⁵ Hanna Domańska, "Gdańsk. Kościół pw. proroków Eliasza i Elizeusza, karmelitów", in: Teresa Mroczo and Marian Arszyński, eds., *Architektura gotycka w Polsce*, part 2: *Katalog zabytków*, ed. Andrzej Włodarek, Warszawa 1995 (= *Dzieje sztuki polskiej*, 2), 80-81: 80.

¹²⁶ Iwona Strzelecka and Andrzej Włodarek, "Gdańsk. Kościół par. pw. św. Katarzyny", in: Teresa Mroczo and Marian Arszyński, eds., *Architektura gotycka w Polsce*, part 2: *Katalog zabytków*, ed. Andrzej Włodarek, Warszawa 1995 (= *Dzieje sztuki polskiej*, 2), 75.

¹²⁷ Elżbieta Pilecka, "Verbindungen zwischen der spätgotischen Architektur in Danzig und Mitteldeutschland", in: *Mittelalterliche Backsteinarchitektur und Bildende Kunst im Ostseeraum. Spezifik – Rezeption – Restaurierung*, Greifswald 1987 (= *Wissenschaftliche Beiträge der Ernst-Moritz-Arndt-Universität Greifswald*), 46-50: 47-48; Grzybowski (2014), 254-255.

¹²⁸ Marek Żydowicz and Andrzej Włodarek, "Gdańsk. Kościół pw. św. Trójcy, klasztor franciszkanów i kaplica pw. św. Anny", in: Teresa Mroczo and Marian Arszyński, eds., *Architektura gotycka w Polsce*, part 2: *Katalog zabytków*, ed. Andrzej Włodarek, Warszawa 1995 (= *Dzieje sztuki polskiej*, 2), 78-80.

¹²⁹ Żydowicz and Włodarek (1995), 80.

¹³⁰ Strzelecka and Włodarek (1995), 75.

[25] However, I contend that the gable in Bochnia was directly inspired by Saxon architecture. Its composition is flatter and more horizontal,¹³¹ akin to Saxon and Lusatian gables. Multiple zones divided by rhombus friezes are distinct from the gables known from Prussia, Pomerania, or Brandenburg.¹³² Similar Saxon or Lusatian specimens can be found in the Dünnebieberhaus in Zwickau (Saxony; ca. 1480),¹³³ the Pohlhof in Altenburg (Saxony; ca. 1480),¹³⁴ the Canons' House in Freiberg (Saxony; 1484¹³⁵; Fig. 16), the house in the street Am Dom 2 in the same city (ca. 1484),¹³⁶ and in the Franciscan Church in Kamenz (Lusatia; ca. 1500)¹³⁷. While recesses in Saxony and Lusatia often feature segmental arches, double round or ogee arches were also employed at times, such as in the gables of Wurzen Castle (Saxony; 1491–1497),¹³⁸ of parish churches in Hoyerswerda (Lusatia; ca. 1500),¹³⁹ Kamenz (western gable, end of the fifteenth century),¹⁴⁰ and Rötha (Saxony; 1510–1520),¹⁴¹ or the house at Schloßstraße 13 in Pirna (Saxony; ca. 1500–1510,¹⁴² Fig. 17). Similar forms, also on the gable of a broadly proportioned pseudo-basilica like the church in Bochnia, can be found on the façade of the Church of the Canons Regular of St Augustine in Silesian Żagań (Sagan; ca. 1515–1520,¹⁴³ Fig. 18). Due to its geographical proximity to Lusatia, the city must have been under Saxon or Lusatian influences.¹⁴⁴

¹³¹ Knapik (2020), 227-230.

¹³² Late Gothic gables in Saxony have their own monographic study: Matthias Donath, *Spätgotische Giebel in Sachsen*, Beucha 2001.

¹³³ Donath (2001), 26, 38, 78, 133-134.

¹³⁴ Donath (2001), 26, 38, 77, 112-113.

¹³⁵ Donath (2001), 27-28, 38, 70, 115.

¹³⁶ Donath (2001), 28, 38, 115.

¹³⁷ Donath (2001), 34, 68, 119.

¹³⁸ Donath (2001), 33, 72, 131.

¹³⁹ Donath (2001), 33, 68, 119.

¹⁴⁰ Donath (2001), 34, 68, 119.

¹⁴¹ Donath (2001), 48, 68, 127.

¹⁴² Donath (2001), 39, 77, 126.

¹⁴³ Marian Kutzner, *Studium historyczno-urbanistyczne zespołu poklasztornego w Żaganiu* [typescript in the National Heritage Board of Poland (NID) in Wrocław (Breslau)], Wrocław 1960, 48.

¹⁴⁴ Hans Tintelnot considered its form as typical for Silesia, while Kutzner believed that it was influenced by the architecture of Brandenburg; cf. Hans Tintelnot, *Die mittelalterliche Baukunst Schlesiens*, Kitzingen 1951, 210; Kutzner (1960), 47-49.



16 Canons' House, Freiberg (Saxony), gable, 1484 (photo: author)



17 House at Schloßstraße 13, Pirna (Saxony), gable, ca. 1500–1510 (photo: author)



18 Church of the Canons Regular of St Augustine, Żagań (Sagan in historic region of Lower Silesia), gable, ca. 1515–1520 (photo © Gabriela Citko)

Summary

[26] In summary, forms of Saxon origin, including diamond vaults, curtain arches, and net vaults of the Görlitz type, although prominent in Western Silesia and especially in Bohemia and Prussia, were just one of many sources of inspiration for architects working in Lesser Poland in the late fifteenth and early sixteenth centuries. It is crucial to emphasise that influences from Parlerian architecture as well as northern Brick Gothic were widespread in Lesser Poland throughout the fifteenth century, persisting into the sixteenth century. Nonetheless, Saxon influences can be seen in a significant portion of the Late Gothic architecture in the Cracow region, which demonstrates its vitality and adaptability to other Gothic trends, even in the concurrent presence of Renaissance developments. Constructed by Master Jan after 1493, the diamond vaults encasing the courtyard cloister of the Collegium Maius of the Jagiellonian University in Cracow stand out as the earliest and likely direct examples of Saxon influence in Lesser Poland. Another diamond vault, constructed slightly later and likely modelled on the Collegium Maius, adorns the Chapel of St James at St Margaret's Church in Nowy Sącz. Later instances include the gable of St Nicholas' Church in Bochnia (around 1500 or first quarter of the sixteenth century) with comparable examples in Saxony, Lusatia, and Silesian Żagań (Sagan). Other examples of a direct link from Saxony to Cracow are the curtain arch windows on the northern wall of the Collegium Maius *Aula* (rebuilt from 1507 to 1510 by Master Marek) and net vaults in the Collegium Maius library (before 1540, by Master Stefan).

About the Author

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