

crucifixes at Bardejov, Kežmarok, Spišská Nová Ves and Spišské Vlachy, which gives them a Renaissance character. From 1520, his reredos gradually started featuring ornamentation typical for Italian Renaissance art.

Master Pavol was inspired by the contemporary graphic art from Southern Germany (Nuremberg, Schwabach), which had reached central Europe, including Spiš, through the works of Albrecht Dürer, Lucas Cranach the Elder and others. Furthermore, he must have been well acquainted with the works of Veit Stoss, a sculptor from Nuremberg, which included the reredos at St Mary's Church in Cracow (1477–1489).

The works of Master Pavol stand comparison with the highest quality works of his day. This makes them highly valuable objects of cultural heritage also from a modern European perspective.



Church of St Jacob and Renaissance town hall in Levoča

Coin details

Denomination: **10 euro**

Material: **Ag 900/1000**
Cu 100/1000

Weight: **18 g**

Diameter: **34 mm**

Edge: incised inscription: **OD GOTIKY K RENESANCII**
(FROM GOTHIC TO RENAISSANCE)

Volume: limited to a maximum of **25,000** pieces in BU and proof quality

Designer: **Mária Poldaufová**

Engraver: **Dalibor Schmidt**

Producer: **Mincovňa Kremnica**

The obverse side of the coin depicts the Virgin Mary from the Nativity Scene in St Jacob's church in Levoča. In the background is a Gothic arch and ornamental elements from Master Pavol's workshop. The national emblem is on the right side, and the year of issue "2012" is positioned above it. The country designation "SLOVENSKO" is written along the right edge of the field. On the left side is the logo of the "European Silver Programme", consisting of a European star and a stylised euro sign. Towards the left edge are the stylised letters "MP", the initials of the coin's designer Mária Poldaufová, and the mintmark of Kremnica Mint.

The reverse side shows a detail from a sculpture of an apostle in St Jacob's Church in Levoča (from the predella of the main reredos) with a Gothic arch in the background. Towards the left edge there is the inscription "MAJSTER PAVOL Z LEVOČE" ("Master Pavol of Levoča") on two lines. The denomination "10 EURO" appears between ornamental elements on the right side.



Master Pavol of Levoča Silver Collector Coin

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Photo: Spiš Museum in Levoča, Slovak National Gallery, A. Jiroušek, B. Schreiber

Cover: Madonna and St John the Evangelist

from the reredos of the parish church of St Jacob in Levoča

<http://www.nbs.sk/en/banknotes-and-coins/euro-coins/collector-coins>



Master Pavol of Levoča was one of the most important medieval wood sculptors in central Europe. His works are of remarkable quality and range, and rank among the most valuable examples of medieval craftsmanship in Slovakia.

Despite the array of works attributed to Master Pavol, relatively little is known about him as a person. It is not known when he was born or died, nor what he looked like. His records were lost in a great fire that destroyed the town archive in 1550. There is evidence that after 1523 he owned a house in Prešov. Reredos and crucifixes made by him soon after this date can be found in Sabinov, Lipany and Bardejov, and their number indicates that Master Pavol may have lead several workshops at that time.

At the beginning of the 16th century, following in the tradition of late-Gothic sculpture, Master Pavol produced many ornate altar screens, known as reredos, in towns of the Spiš and Šariš regions. The work that made him famous abroad was the main reredos in St Jacob's Church in Levoča, which he produced between 1508 and 1514. It was also in this royal town that he settled down and established a sizeable workshop. In addition to the main reredos, he also made several side reredos for St Jacob's church – including ones dedicated to St Anne, St John the Baptist, and St John the Evangelist – as well as a Nativity Scene and other works. The legacy of Master Pavol is one reason why Levoča has been included in the UNESCO World Heritage List.

The reredos of Master Pavol are typically very large in size, highly ornate, and represent a symbiosis of the various artistic streams that were widespread in the culture of the late Middle Ages. His sculptures and reliefs (especially those in the retables and their hinged panels, and in the predellas) include figures wearing sumptuous gilded cloaks, the intricacy of which is testimony to his skill and enhances the visual aspect of liturgy. His Madonna and Child sculptures have idealised faces, with the Madonna's head only rarely covered; the figures of the saints, however, show attempts at greater individualisation. This is noticeable in the scenes of the Last Supper (Levoča, Spišská Sobota), where the apostles faces show signs of emotion and a greater variety of physiognomy. An unusual knowledge of anatomy is revealed in his figures, particularly in



Main reredos in the St Jacob's Church in Levoča



Virgin Mary from the Nativity Scene in Levoča



Suffering Christ from Prešov



Sculpture of St Jacob in the reredos in Levoča



Sculpture of St Barbara in the reredos in the Franciscan church in Okoličné



The Last Supper from the reredos of the parish church of St Jacob in Levoča