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Einfluss der Tiroler Persönlichkeiten auf die Bergbaukunst von Banská Štiavnica im 18. - 20. Jahrhundert

Der Einfluss europäischer Bergbauingenieure auf den slowakischen Bergbau rund um Schemnitz (Banská Štiavnica) war vor allem im Früh- und Hochmittelalter von großer Bedeutung. 1543 war mit der Thronbesteigung FERDINANDS I. für viele Jahrhunderte eine Periode gleichmäßiger Entwicklung des Bergwesens gesichert. Vom 16. bis zum Ende des 19. Jh. entwickelte sich auch ein bedeutender künstlerischer Einfluss, der durch Künstler aus Tirol bestimmt wurde. Das Bergbaumuseum von Banská Štiavnica besitzt ein bedeutendes Archiv, in dem nicht nur die Bergingenieure sondern auch die in der Stadt tätigen Künstler angeführt werden. Die Bildende Kunst wird während der Barockzeit durch namhafte Maler, Bildhauer und Holzschnitzer aus Tirol zum prägenden Kunststil der Stadt, so wie sich die berühmte Bergbaustadt auch heute noch präsentiert.

The influence of Tyrolean characters in the art of mining at Banská Štiavnica between the 18th and the 20th centuries

① The impact of individualities coming from many parts of Austria on the life of Banská Štiavnica natives and the development of mining was enormous also during the time of early and top medieval age. A long time ago mining colonisation was observed to play a significant role in the 12th and 13th centuries, when colonists from Saxony and the Tyrol used to settle in mining towns, from where they brought highly progressive technology to Slovakia. The year 1543 seemed to be significant due to the further consolidation of mutual relationship and bonds between both countries mainly during the reign of the Habsburgs and entering FERDINAND I to throne. Mining became centralised and subordinated to the Lower Austrian Court Chamber for many centuries. At the same time country's industrial policy counted on the prosperity of mining towns in Central Slovakia and encouraged its development in many ways.

Our contribution deals with participation of personalities coming from Austria in mining, craft and art in Banská Štiavnica from the 16th to 19th centuries. Historical sources and archive documents from the Department of Home Affairs, the State Archive in Banská Bystrica, its branch in Banská Štiavnica offer much information and data from meetings of the town council in Banská Bystrica, about accepting burgers, miners, tradesmen to become town citizens. Here are some most significant crafts – carpenters, builders, engravers, tinmen, honey-cake producers, goldsmiths, watchmakers, skinners, tailors, drapery producers but also miners, mine specialists and burgesses. Their number gradually increased according to Banská Štiavnica's prosperity and culminated in the middle of the 18th century.

② In the collections of the Slovak Mining Museum in Banská Štiavnica we can find more works by significant Austrian artists, sculptors, painters, printmakers. From the museum's point of view 6 portraits of main chamber and sub-chamber earls coming from Austria and the Tyrol belonged to the number of the most important ones.

Portrait of Andrej WENZEL-STERNBACH, topmost advisor, royal chamberlain and main chamber earl in the time of mining prosperity from 1723-1734. During his life the construction of water reservoirs and water pumping devices began. He was also known as a donor of art and invited many famous Tyrol artists to Banská Štiavnica – Ján Juraj GRASSMAIR, as well as some wood-carvers – Matej and František RASNER. They participated in interior decoration of the Jesuit church (1729) and the church of Saint Catharine in Banská Štiavnica (1727) or the Marian sculptural group in front of the town hall (1747).

Portrait of main chamber earl František Xaver STERNBACH, who worked in Banská Štiavnica during its highest progress in mining from 1751-57. He accompanied German

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Emperor FRANZ STEPHAN VON LOTHRINGEN, the husband of MARIA THERESA, during his memorable visit of mining towns in Central Slovakia from 3rd to 13th June, 1751. He participated in reservoirs construction as well as in creation of unique mining devices.

Portrait of Kajetán SAUER, secret advisor and royal chamberlain, main chamber earl from 1758 to 1765 and the first chancellor of the Mining Academy in Banská Štiavnica. He also continued in the work of his ancestors and joined launching Hell's water pumping devices in mines. He accompanied sons of MARIA THERESA, princes JOSEPH and LEOPOLD, her son-in-law ALBERT during their memorable visit of mining territory in Central Slovakia from 20th to 31st July 1764. During his life the Golden Book of Mining was created. The Kammerhof house had been used like the academy's seat until new buildings were built.

Two portraits of sub-chamber earls Bartolomej ĽUDOVÍT from Hechengarten, who worked here from 1748-1759. He took over the function of chamber earl Karol Theobald MAYERN. He prepared emperors visits in mining towns in Central Slovakia and he is buried in the place of his long-lasting work – in Štiavnické Bane, in the crypt of Saint Joseph's church belonging to Hieronymus' fraternity. The fraternity was brought to Štiavnické Bane from the Tyrol by chamber earl Ján Andrej Wenzel STERNBACH.

Portrait of Ján Gottlieb STAMPFER, secret advisor and main chamber earl from 1765-1774. During his work the construction of the biggest water reservoir – Počúvadlo – began.

Portraits belong to the unique collection of 51 portraits from the assembly hall in the Kammerhof in Banská Štiavnica. They remind old hereditary galleries of nobility and had been gradually completed also by imported portraits from 1598 to 1873 till the Main Chamber Office in Banská Štiavnica was established.

③ The work by Austrian painter Anton SCHMIDT (*1706 Vienna-1773 in Banská Štiavnica), the graduate of Vienna Academy, famous rococo painter, the most significant celebrity of the 18th century, influenced the development of art in mining towns in Central Slovakia for the following hundred years. He was a dominating and accomplished celebrity forming the baroque picture of Slovak towns. In Banská Štiavnica he worked for Jesuits (frescos in the Calvary, the German church – the main altar, a design of triumphal arch, its erection, portraits of main chamber earls, frescos in a chamber court), he worked for the town and burgesses as well. From 1752 he joined the group of burgesses in Banská Štiavnica and he also died here. In the collections we can find altar pictures, portraits, designs of triumphal arches.

④ In the collections of graphic art a number of famous Austrian graphic artists are represented by C.T. DELLA MARTIN, Johann Michael PFRIMB, Ludwig ROHBOCK, famous for being designers of vistas of Banská Štiavnica and its surroundings. The most important one was Fridrich TREU living and working in the Kammerhof in Banská Štiavnica in his lithographic workshop, where besides drawing maps he created picturesque pictures of dominating sights in Banská Štiavnica /1843-45/. His sketches were printed by Johann RAUH in Vienna. The collection of town vistas was preserved in 6 copies and they belong to the museum collection.

⑤ Tyrol wood-carvers in Banská Štiavnica, contacts of Viliam ŠTEFFEK

In the 19th century Banská Štiavnica region was a centre of engraving art, either in its artistic form or in folk and professional forms. Miners and folk artists enriched a wide range of works with specific mining topics – unique mine cartridges of bottles, mine models, Bethlehems etc. In 1873 catholic priest Joseph ZÁHOR established the school for carvers and engravers in Štiavnické Bane in order to improve social condition of poor miners and their wives. The school produced sacral sculptures, furniture, altars and toys. One of its significant teacher was engraver and altar constructor Joseph KRAUSE, who used to teach the last remarkable artistic carver Viliam ŠTEFFEK (1884-1960). During his apprenticeship he visited also the Tyrol in 1906. At the same time and before WWI carver Ferdinand STUFLESSE worked in Banská Štiavnica and its suburb Štefultov. He came from St. Ulrich/Gröden/South Tyrol. His sacral sculptures and lateral neo-gothic altars were preserved in the church of Saint Anna in Štefultov and the church of Saint Catharine in Banská Štiavnica.

We can admit the impact of Austrian artists on forming the picture of Banská Štiavnica was definitely substantial.

