

Medieval Sacral Architecture in Banská Štiavnica – Architectural Interpretation

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Knowledge about the architectural–historical development of medieval sacral buildings in Banská Štiavnica has gained clearer contours in recent years thanks to many new findings from monument research and published studies that have been processed in the last two decades. Based on these scientific documents, we have elaborated on the theoretical reconstructions of the medieval architectural form of the churches and chapels of Banská Štiavnica from the thirteenth to the middle of the sixteenth century: Romanesque churches and chapels: the Church of the Virgin Mary, the Chapel of St Michael and the monastery Church of St Nicholas; Gothic churches and chapels: the Hospital Church of St Elizabeth of Hungary, the castle Chapel on Glanzenberg Hill, the late Gothic church of Our Lady of the Snows, the Town Hall Chapel of St Anne and the Church of St Catherine. The authors connect new knowledge with their recent research into the medieval residential development of the city.

Keywords: Banská Štiavnica, Middle Ages, sacral architecture, architectural interpretation, Gothic architecture

1. Introduction – historical context of the researched site

“[L]et’s not stop creating reconstruction proposals; during their preparation, we must examine the monument as thoroughly as possible, and by drawing up a plan, we can make research easier for others.”

¹ BUDAY, Peter. *Koloman Lux: Starý zámok v Banskej Štiavnici (Prámené k dejinám a ochrane pamiatok na Slovensku)*. Bratislava: Vydavateľstvo STIMUL, 2020, pp. 101.

Considered the oldest mining town in Slovakia, it is believed that Banská Štiavnica received town privileges between 1238 and 1239.² The oldest settlement in this area began to take shape at the turn of the twelfth century in the caldera valley, today known as the Štiavnicas Hills (Štiavnické vrchy). The oldest sacral buildings have been identified as those in the original core of the settlement. It is indisputable that the urban settlement structure developed in the immediate vicinity of the confluence of two streams, the same place in which the Spitaler ore-bearing vein probably came to the surface. During the development of the city, the morphology of the original terrain was certainly significantly changed by mining activity.

Although a medieval settlement with residential, sacral and administrative functions was gradually formed in the valley, archaeological traces reveal mining activity right in the town (metallurgical buildings and operations were very likely mixed with residential buildings in the beginning). The boundaries of the medieval (Romanesque) city can be deduced from the location of two churches dating from the thirteenth century.³ It is likely that when planning their construction, these churches with their fenced areas were located on the edge of the urban structure.

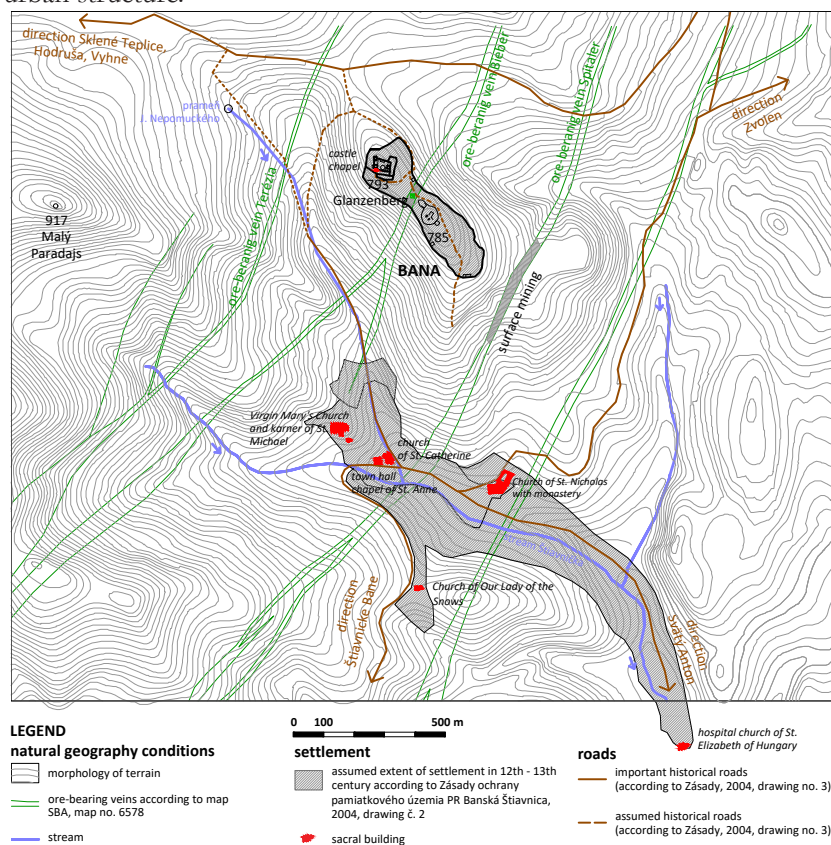


Fig. 1: General plan of the city of Banská Štiavnica marking religious buildings until 1526. Author: Lýdia Budayová

² MARSINA, Richard. Najstaršie mestá na Slovensku na základe historických dokladov. In: *Archaeologia historica*, 1985, vol. 10, no. 1, pp. 85–92.

³ GREGOROVÁ, Jana; KLAČKOVÁ, Oľga & KVASNICOVÁ, Magdaléna. *Zásady ochrany. Pamiatková rezervácia Banská Štiavnica – historické jadro, Pamiatková rezervácia Banská Štiavnica – Kalvária*, 2004, Bratislava: Pamiatkový úrad SR, drawing No. 4. https://www.pamiatky.sk/fileadmin/documents/news/ZASADY/Banska_Stiavnica/01.1-text-Bs.pdf

In the fourteenth century, mining of precious metals (especially silver) and the related metallurgical industry developed, and this was a stimulus for the growth of the city. Gradually, other religious buildings were built according to the needs of the time. In the southeastern part of the city near the main road from village of Svätý Anton, we find the Hospital Church of St Elisabeth. The Castle Chapel in the Royal Castle is on Glanzenberg Hill within the fortified residential–mining settlement. In the southern part of the city near the main road from Pukanec, we find the funeral Chapel of Our Lady of the Snow (Frauenberg), the Town Hall Chapel of St Anna and the new parish church of St Catherine (Fig. 1). Sacred buildings were subject to structural changes and reconstructions necessitated by, for example, destruction (political unrest, earthquakes or other natural disasters); modernisation and adaptation to current needs in the spirit of the latest structural and technological knowledge; or modifications in response to church reforms.

2. Research aims and methods

At present, scientific knowledge about the development of buildings and architectural styles is often interpreted incorrectly and misleadingly to the lay public in Slovakia. Hypothetical reconstructions of the appearance of medieval architecture are in many cases created without drawing on the results of scientific research. Few experts in historical building development know about the forms of mediaeval architecture in Banská Štiavnica. Moreover, important data from current scientific research on mediaeval architecture remains unused and stored in archives. Most of the hypothetical reconstructions of the oldest sacral architecture in Banská Štiavnica and elsewhere were attempted by the architect Václav Mencl in 1937. Since then, knowledge in the field of architectural–historical development has evolved. New knowledge from scientific research has come to light, on the basis of which it is possible to reconstruct the appearance of the sacral architecture in the Middle Ages more reliably and accurately. Theoretical reconstructions of older developmental construction stages of buildings are also among the educational tools used in the field of architecture, history and history of architecture. Therefore, this study presents a scientific architectural interpretation of the built form of the sacral architecture of Banská Štiavnica. The research focuses on the medieval architectural form of the churches and chapels of Banská Štiavnica from the thirteenth to the middle of the sixteenth century. These include Romanesque churches and chapels – the Church of the Virgin Mary, the Chapel of St Michael and the monastery Church of St Nicholas – and Gothic churches and chapels: the Hospital Church of St Elisabeth of Hungary, Castle Chapel on Glanzenberg Hill, the late Gothic church of Our Lady of the Snows, the Town Hall Chapel of St Anne and the Church of St Catherine.

To interpret the sacral buildings in the city during the Middle Ages, our methodology consisted of summarising mentions and images of the architectural form of individual sacral objects in archival sources (on historical maps and vedutas), as well as reviewing relevant architectural–historical and restoration research in published studies and from our own research on the topic, often in collaboration with authors of recent publications on the topic.

The collection of data for the hypothetical reconstructions mainly involved studying textual and graphic aspects of architectural–historical and restoration research. When collecting data, we focused on selecting information that characterises the medieval construction stage of the churches (Romanesque and especially Gothic period). The information was assessed critically

and any data or theoretical reconstructions that were scientifically inaccurate or based only on assumptions were discarded.

Even the most recent research does not provide all the information needed to derive a theoretical graphic reconstruction of the medieval appearance of the sacral buildings in Banská Štiavnica. Therefore, we differentiate certainty from uncertainty by the use of full and dashed lines in our graphic reconstructions. Full lines represent exact, research-confirmed representations; structures (such as a roofs) that have not been preserved and all traces have been destroyed are marked with dashes. We graphically reconstructed highly probable forms (dashed) on the basis of analogous preserved examples or on analogies from historical depictions (roof slopes, circular rosette windows in gable walls, and so on).

As part of the theoretical reconstructions, floor plans, views and in some cases also sections were depicted.

3. Data collection and hypothetical reconstruction of medieval churches in Banská Štiavnica

3.1 Virgin Mary's Church, the Chapel of St Michael with ossuary and All Saints' Chapel (Old Castle/ Starý zámok)

The parish Church of the Virgin Mary, also called the Church of Our Lady, was originally located on the site of a military fortress generally known as the Old Castle (Starý zámok).⁴ According to research conducted on the walls, it was already enclosed by a wall before the fourteenth century.⁵ The sacral complex, which originally included a burial ground, was situated on an elevated slope above the valley of Štiavnica River, which flowed through the valleys of the Paradajz and Glanzenberg hills.

3.1.1 The Parish Church of the Virgin Mary

Czech historian of architecture Václav Mencl described the oldest form of the late Romanesque three-nave basilica of the parish church of the Virgin Mary.⁶ At the end of the 1990s and the beginning of the twenty-first century, archaeological and restoration research on the sacristy near the sanctuary of the church confirmed the existence of a semicircular apse of the side nave. During the restoration of the walls, a triumphal arch between the northern aisle and the original apse was also discovered and presented. The space of the sacristy is vaulted by a Lombard-type cross rib vault with a rectangular rib profile.

The massive walls of the late Romanesque three-nave basilica from the first half of the thirteenth century are still visible today, including a part of the masonry towers of the western facade above the vestibule, the lowered crown of the masonry of the original tower, and the massive foundation bases of the round pillars between the main and side aisles. The vault of the main and side naves was woven into the pillars, and the main nave was finished with a rectangular sanctuary.⁷

⁴ BUDAY, Koloman Lux..., p. 49.

⁵ KODONOVÁ, Mária, ČISÁRIKOVÁ, Emília & ČISÁRIK, Ladislav. *Stavebnohistorický výskum opevnenia Starého zámku v Banskej Štiavnici*. Bratislava: Slovenský ústav pamiatkovej starostlivosti a ochrany prírody, 1978. Archive of Monuments Board of Banská Bystrica, Regional Office Banská Štiavnica, T 692.

⁶ MENCL, Václav. *Středověká architektúra na Slovensku. Kníha prvá. Stavebné umenie na Slovensku od najstarších čias až do konca doby románskej*. Praha – Prešov: Nákladom Československej grafickej unie Úč. Spol., 1937, pp. 191–198.

⁷ *Ibidem*, p. 194.

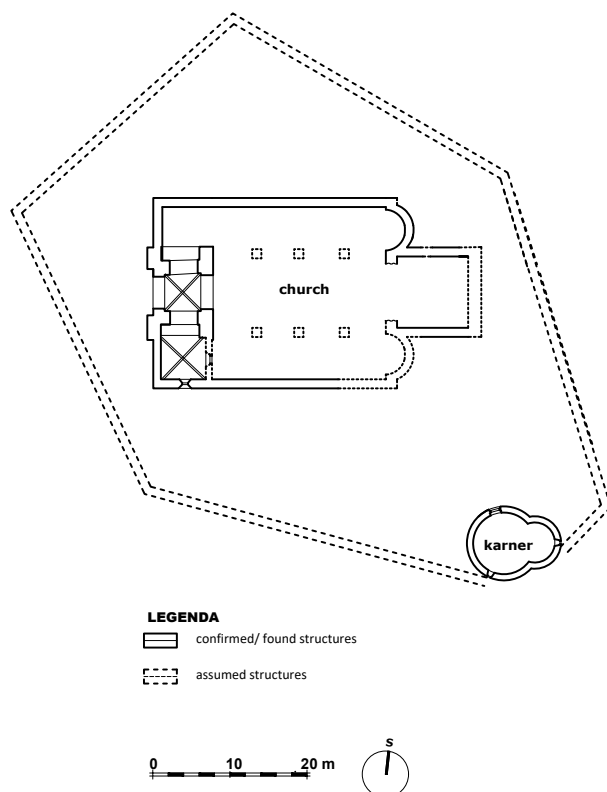


Fig. 2: Floor plan of the first above-ground floor of the theoretical reconstruction of the Church of the Virgin Mary from the first third of the thirteenth century. Authors: Lýdia Budayová and Katarína Terao Vošková.

pillars. The temple's late Gothic vault was woven into the profiled pillars between the main and side aisles and into the massive stone brackets of white tuff preserved on the northern perimeter wall on the first floor. In today's open courtyard of the citadel, we can also see the imprint of the late Gothic vaulting of the main nave and the walled triumphal arch. Restoration research revealed an early Gothic bifora window (on the northwest wall) and an early Gothic window with a pointed arch (on the north wall). During archaeological research at the end of the 1990s, the foundation of the side vestibule (chapel?) of the church was uncovered. Dates of construction modifications in the Late Gothic style are directly indicated on the construction. We find the date 1497 on the late Gothic portal, secondarily placed between the sanctuary and the sacristy, while the year 1515 is visible on one of the supporting pillars of pink andesite

In the theoretical graphic reconstruction of the late Romanesque three-nave basilica, we used Lux's description from 1915⁸ and Mencl's description.⁹ We also drew on the architectural–historical research carried out by Michal Šimkovic¹⁰ during the last partial restoration of the monument in the late 1990s and early 2000s, and on restoration research¹¹ from the same period. However, due to the lack of information about the height of the crown of the masonry, window and door openings and the construction of the ceiling and roof, a complete reconstruction of the church's appearance was not possible. The knowledge we possessed only allowed us to draw a reconstruction of the floor plan of the ground floor of the church (Fig. 2).

After devastating political unrest (1442) and an earthquake (1443), the church was almost certainly damaged enough to require radical repairs. The Romanesque basilica was rebuilt as a three-nave hall temple and the rectangular Romanesque presbytery was extended by a polygonal apse with supporting

⁸ BUDAY, Koloman Lux..., p. 59.

⁹ MENCL, Václav. *Stredoveká architektúra...*, pp. 189–202.

¹⁰ ŠIMKOVIC, Michal. *Pamiatkový výskum. Banská Štiavnica, Starý zámok – juhovýchodná veža. Výskum exteriérových fasád*, 2004. Archív Krajského pamiatkového úradu Banská Bystrica, pracovisko Banská Štiavnica/ Archive of Monuments Board of Slovak Republic Banská Bystrica, Regional Office Banská Štiavnica.

¹¹ MITZOVÁ, Eva. *Banská Štiavnica – Starý zámok. Tzv. Hodinová veža*, Banská Štiavnica: Monuments Board of the Slovak Republic, Regional Office in Banská Štiavnica, 2003, the part of the permit for Conservation of the Old Castle tower, document No: BB-03/656/139/KV, where the mention of archaeological situations is explicitly stated, pp. 1–9.

which is incorporated into the strengthened southern perimeter masonry of the citadel. Newer finds from that period include the original paving in the interior of the sacristy, uncovered at the level of the threshold of the saddle portal, which opened into the spiral staircase (on the exterior wall of the sacristy). In that period, a late-Gothic extension of an architecturally elaborate spiral staircase was also built, connecting the sanctuary of the church to the choir; it could have led to the former sacristy.

After losing the battle near Mohács in 1526 and, especially, following the fall of Ostrihom in 1543, it was necessary to respond promptly to the serious threat of the Ottoman occupation of Hungary. As a result, the late-Gothic reconstruction of the church was apparently never completed.¹² Instead, the church was reconstructed as a military fortress between 1546 and 1559; the appearance of this structure has survived to this day without major structural changes.

Between 2000 and 2002, architectural–historical research by Michal Šimkovic¹³ and restoration research on the interior by Eva Mitzová¹⁴ was carried out in some of the rooms in the former aisles of the church and in the Gothic entrance (the so-called Clock Tower).

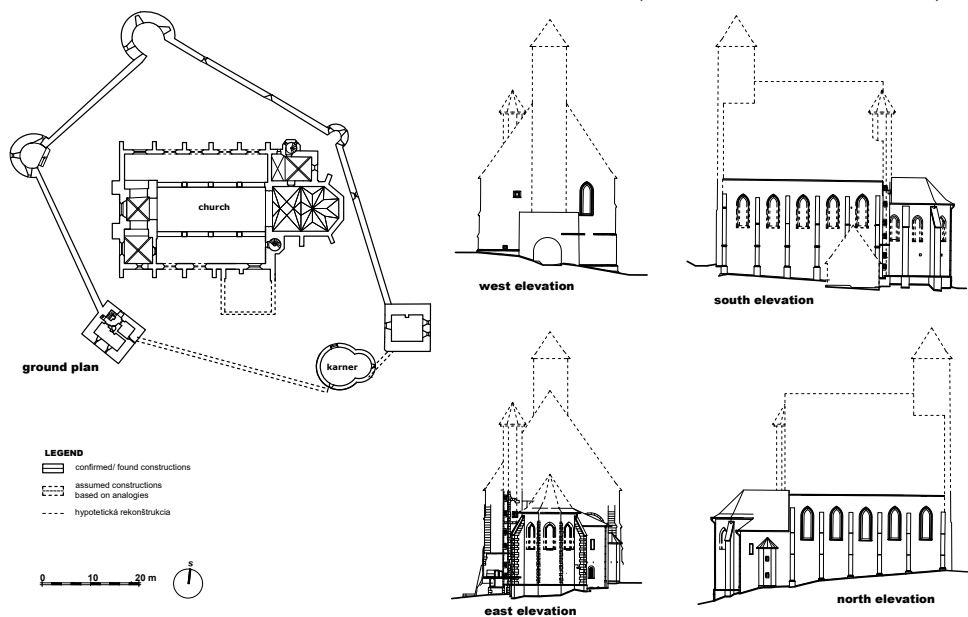


Fig. 3: Theoretical reconstruction of the Church of the Virgin Mary between 1515 – 1575.
 Author: Lýdia Budayová

Koloman Lux addressed the reconstruction of the Gothic form of the church in 1515 in his dissertation, written in the early twentieth century. Regarding the two construction stages, he stated that one dates from the beginning of the thirteenth century, the other from the late fifteenth or early sixteenth century (certainly no later than 1515). He even reconstructed the shape of net vaults in the floor plan of the church.¹⁵ Due to the lack of preserved fragments,

¹² KRESÁNEK, Peter. *Slovensko Ilustrovaná encyklopédia pamiatok. Historická architektúra. Pamiatky výtvarného umenia. Pamätibodnosti*. Bratislava: Simplicissimus, 2009, p. 520.

¹³ ŠIMKOVIC, Michal & VOŠKOVÁ, Katarína. *Obnova Starého Zámku v Banskej Štiavnici*. In: *Projekt*, vol. 53, No. 4-5, 2011, pp. 62-67.

¹⁴ MITZOVÁ, Eva. *Banská Štiavnica – Starý zámok. Tzv. Hodinová veža...*, p. 9.

¹⁵ BUDAY, Koloman Lux..., p. 65.

it is not possible to verify whether his reconstruction was plausible. In the same study, he also reconstructed the stone lining of the secondary stone portal (originally the western portal of the church), into which he “set” the preserved door leaves, and in the drawing he reconstructed the shape-demanding fittings based on his preserved (still clearly visible) prints. This reconstruction of the portal was based on the contemporary Gothic portals of the Church of St Catherine in Banská Štiavnica and the church in Banská Hodruša.¹⁶ The Gothic form of the church from 1515 was theoretically reconstructed by the architect Ivan Hrušovský.¹⁷

The theoretical material reconstruction of the Gothic form of the church (Fig. 3) was based on descriptions from Václav Mencl’s research¹⁸ and on other research and theoretical reconstructions up to the present day. The height and shape of the tower’s roof remain an unanswered question. Analogously, by adopting patterns from preserved Gothic sacral architecture, we attempted to reconstruct the height and shape of the roof of the tower above the main entrance. The heights and the angle of inclination of the roof over the main and side aisles are also only hypothetical and are based on the proportions of preserved Gothic architecture. A Gothic arched window is preserved in the first western axis of the north-side aisle and curved arches of the Gothic windows are preserved in the presbytery.

3.1.2 Chapel of St Michael with an ossuary

On the hill near the parish church of Our Lady stands a solitary Late Romanesque circular chapel with a semicircular apse, dedicated to St Michael. It is a two-storey building. The ground floor was used for funeral rites for the deceased before burial. In the basement was an ossuary, or *kärner*, where bones from the adjacent burial ground were placed. The Late Romanesque ossuary is a tall space vaulted by a ribbed vault with radially converging stone ribs of a square profile which rest on a central stone column. The existence of a *kärner* can indicate the location of an older burial place.¹⁹ The perimeter quarry masonry of the chapel and the worked grey-green stone blocks are characteristic of the late Romanesque style of Banská Štiavnica.²⁰ The style-defining elements here are two late Romanesque door jambs, built of worked stone blocks, almost perpendicular to the perimeter masonry, with a segmental arch in the lintel. The overall appearance of the interior bears traces of Gothic reconstruction which probably took place after the devastating years 1442–1443. Adjacent to the semicircular apse is a Gothic window with a trefoil, and with fragments of Gothic plaster with fresco decoration of plant motifs. It is not entirely clear whether the traces of the preserved consoles with the approaches of square ribs and the highlighted stone round cornice in the apse of the chapel are related to the late Romanesque stage or to the modification of the space in the Gothic period. The preserved ribs, apparently already part of the Gothic dome, converge radially into the central vault,²¹ as is the case in the *kärner* in Kremnica.

¹⁶ Ibidem, pp. 59–62.

¹⁷ DVOŘÁKOVÁ, Viera & TÓTHOVÁ, Štefánia. *Banská Štiavnica a okolie. Svetové kultúrne dedičstvo*. Bratislava: Pamiatkový ústav, 1995, p. 13.

¹⁸ MENCL, Stredoveká architektúra..., pp. 191–198.

¹⁹ ŠIMKOVIC, Michal. Kostol v urbanistickom kontexte neskorostredovekého mesta. In: VOŠKOVÁ, Katarína (ed.). *Kostol sv. Kataríny v Banskej Štiavnici – klenot neskoréj gotiky na Slovensku*. Banská Štiavnica: Spolok Banskej Štiavnice ‘91, 2017, pp. 37–43.

²⁰ PAULUSOVÁ, Silvia: Nálezky románskej architektúry v Banskej Štiavnici. In: *Pamiatky a múzeá : revue pre kultúrne dedičstvo*, vol. 43, No. 5-6, Bratislava: Slovenské národné múzeum, Pamiatkový ústav, 1994, pp. 36–37.

²¹ VOŠKOVÁ, Katarína. Stredoveká Banská Štiavnica. Výsledky prebiehajúceho výskumu podoby mesta. In: *ALFA*, vol. 24, no. 2, Bratislava: Fakulta architektúry a dizajnu STU, 2019, p. 10 (See Gothic vault reconstruction).

A theoretical reconstruction of the karner of St Michael was attempted by Koloman Lux in his 1915 dissertation.²² He stated: “Fragments of the walls and building elements of the Banská Štiavnica karner are sufficient for us to be able to most likely reconstruct its original form.”²³ Lux no doubt saw the karner in a better state of preservation compared to today, especially with regard to the facades. He drew a small vestibule with a gable roof above the entrance to the ossuary. Under the roof, he reconstructed the arched frieze as well as the stone masonry of the portals and windows, perhaps based on the examples of other karners and apses mentioned in the text: Nitra, Biňa, Kremnica, Ják, Öskü and Tulln. In addition, according to Václav Mencl, M. Mészáros processed the section–axonometry of the karner.²⁴ Therefore, we did not produce a new reconstruction.

3.1.3 Chapel of All Saints

Archival sources mention the chapel of All Saints as being in the location of today’s Old Castle. Its existence is indicated in older literature and is based on the “Consignatio der Bullenbriefe” from 1514.²⁵ Some authors assume that it could be located in the Gothic entrance (so-called Clock tower).²⁶ The elaborateness of the late-Gothic mesh vault with stone profiled ribs resting on stone consoles – an architectural structure that seems overly decorative for the utilitarian entrance tower to the area – also contributes to speculation that the chapel could have existed partly in this space. Looking back to earlier sources, Ján Otakar Novotný²⁷ suggests that the rectangular-plan Gothic tower is “perhaps only a converted chapel”. Ladislav Šášky notes that “[a] similar square tower was built during the rebuilding of the church on the eastern corner (today’s bell tower). The network rib vault of its ground floor indicates that there could have been the chapel of All Saints, mentioned in the archive report from 1511” (Consignatio der Bullenbriefe).²⁸ Due to the lack of information, we only mention the chapel and did not attempt to reconstruct it.

3.2 Church of St Nicholas (now Church of the Assumption of the Virgin Mary)²⁹

The building today known as the Church of the Assumption of the Virgin Mary was built on the eastern edge of the city with an adjacent walled area, strengthening the city’s defences.³⁰ The date of construction is not precisely known, but it was certainly before 1275, when it was handed over to the order of preachers (Ordo prædicatorum) – the Dominicans. In the 1930s, Václav Mencl dated the creation of the church to “a few years after 1222”³¹ and characterised it

²² BUDAY, Koloman Lux..., pp. 47–101.

²³ Ibidem, 77.

²⁴ The section-axonometry published In: VOŠKOVÁ, Stredoveká Banská Štiavnica..., p. 10.

²⁵ NOVOTNÝ, Ján O. *Střední Slovensko. Kulturněhistorické kapitoly*. Praha: L. Mazáč, 1937, p. 35.

²⁶ ŠÁŠKY, Ladislav. Pamiatky Banskej Štiavnice. In: *Pamiatky a múzeá*, Vol. 6, no. 1, Bratislava: Slovenské národné múzeum, Pamiatkový ústav. 1957, p. 12.

²⁷ NOVOTNÝ, Střední Slovensko..., p. 84.

²⁸ ŠÁŠKY, Pamiatky Banskej Štiavnice..., p. 12.

²⁹ BUDAYOVÁ, Lýdia & CHOVANOVÁ, Iveta. *Pamät' miesta/mesta. Najnovšie poznatky o farskom kostole Nanebovzatia Panny Márie v Banskej Štiavnici / A memento of a Monument. New Insight into the History of the Church of the Assumption of Virgin Mary in Banská Štiavnica*. Banská Štiavnica: Roman Catholic Church, parish Banská Štiavnica, 2022, pp. 24–25.

³⁰ POMFYOVÁ, Bibiana (ed.), BÓNA, Martin, BURAN, Dušan, HEBERLAND, Denis, POMFYOVÁ, Bibiana, RAGAČ, Radoslav, SAMUEL, Marián, ŠEDIVÝ, Juraj, TIHÁNYIVOÁ, Monika & ŽAŽOVÁ, Hendrieta: *Stredoveký kostol. Historické a funkčné premeny architektúry*. Vol. 1, Bratislava: FO ART, s.r.o. in cooperation with Institute of Art history SAS, 2015, p. 61.

³¹ MENCL, Stredoveká architektúra..., p. 198.

as a three-nave basilica, once flat-roofed, with a transept, a square choir and a polygonal central, and semi-circular side apses. In the middle of the western facade was a single tower, and an emporium passed into both outer bays of the side naves. The emporium, the transept and the squared choir were vaulted by cross vaults with rectangular massive ribs.³²

Art historians Štefan Oriško,³³ Peter Kresánek³⁴ and Zala Erklavec³⁵ agree that the building type is based on the Benedictine church of St Aurel in Hirsau, built in 1082–1091.³⁶ As a result of probes during his restoration research, restorer Michal Pleidel revealed the remains of capitals of a triumphal arch with stylised leaves, the corner base of the Romanesque presbytery, and the base and capital of the bundle pillar (between the transept and the northern aisle) probably decorated with berry plant ornamentation and other elements.³⁷

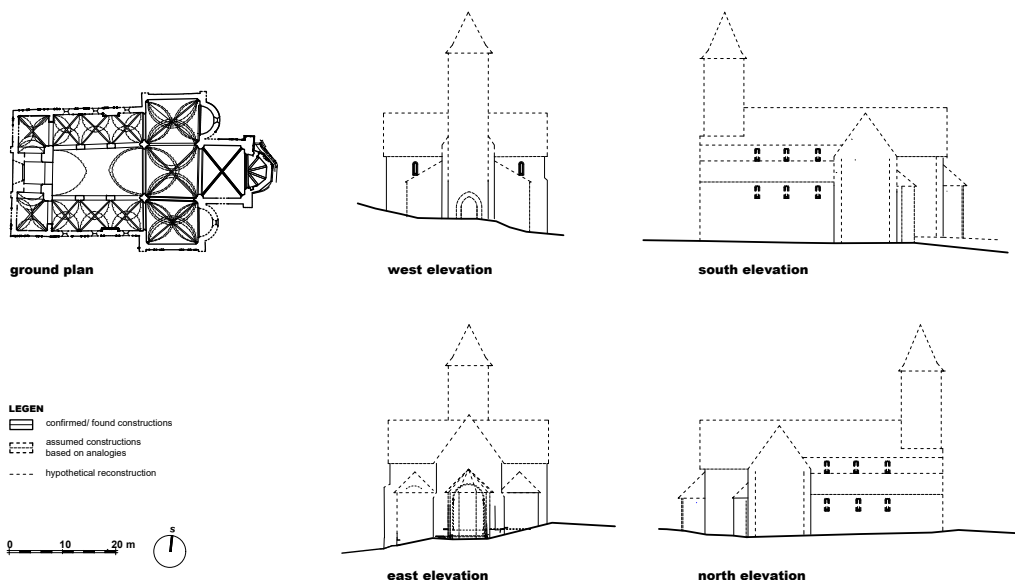


Fig. 4: Theoretical reconstruction of the Church of St Nicholas, end of thirteenth century.
Author: Lýdia Budayová

Archaeologists date fragments of the ground floor of the adjacent medieval monastery to turn of the thirteenth and fourteenth centuries, according to remains of material culture.³⁸ The

³² Ibidem, 199.

³³ ORIŠKO, Štefan. K umeleckohistorickému významu a charakteristike Kostola sv. Mikuláša (býv. Kostol dominikánov) v Banskej Štiavnici. In: ŠIMKOVIC, Michal & ZVAROVÁ, Zuzana. *Farský kostol Nanebovzatia Panny Márie (kostol farský, č. ÚZPF 2486) – umelecko-historický a architektonicko-historický výskum*. Archív KPÚ Banská Bystrica pracovisko Banská Štiavnica, 2017, p. 232.

³⁴ KRESÁNEK, Peter. Slovensko..., p. 522.

³⁵ ERKLAVEC, Zala. *Farský kostol Nanebovzatia Panny Márie (hýňavý kostol sv. Mikuláša)*. Neoficiálny súbrn aktuálnych poznatkov a odbornej literatúry, manuscript. Ľubľana, 2021. Private archive of author, p. 7.

³⁶ Ibidem, p. 11.

³⁷ PLEIDEL, Michal, LUPTÁK, Tomáš, KRCHŇÁK, Andrej & KRUŽLÍK, Tomáš. *Rímskokatolícky kostol Nanebovzatia Panny Márie. Správa z reštaurátorského výskumu a Návrh na reštaurovanie interiéru a exteriéru*, 2019 – 2020, pp. 171–173 and drawing no. 7. Manuscript. Archive of Monuments Board of Banská Bystrica, Regional Office Banská Štiavnica.

³⁸ HANUŠ, Martin. Teplovzdušné vykurovanie v stredoveku na území Slovenska. In: *Slovenská archeológia* IXIX – 1, vol. 69, no. 1, 2021, p. 137. Accessed August 1st, 2022. Doi: <https://doi.org/10.31577/slovarch.2021.69.5>

large-scale construction modifications of the monastery (expansion of its footprint and its extension or rebuilding) took place later, in the Gothic period.³⁹

Around the year 1500, the church was connected to the monastery by a portal in the sacristy. In the Middle Ages, supporting pillars and large Gothic windows in the southern-side nave could have been constructed.⁴⁰

A theoretical reconstruction of the 3D model was created using Sketchup software by architect Michal Vaňo under the guidance of Katarína Vošková in 2018.⁴¹ However, at that time the restoration research had not yet been carried out, and the subsequent discovery of Romanesque windows illuminating the transept have subsequently shown this model to be incorrect.

In the graphic volume reconstruction of the church presented here (Fig. 4), we attempt to reconstruct only its original Romanesque form, as in c. 1500 there were only minor modifications.⁴² We verified the possibility of a sloping roof under a Romanesque window on the west wall of the transept. The windows were found in the restoration probe by Michal Pleidel during restoration research.⁴³ The angle of the roofs of the apses, main nave and side aisles are reconstructed analogously. The church's main analogies were the Benedictine church in Hirsau, Germany, and the preserved church of St George in the Hungarian city of Ják (built 1220 – 1256).

In the case of the Dominican monastery, the scale of preservation is too low to conduct a theoretical reconstruction. Locating the connection to the church and the overall situation in the cramped conditions of Banská Štiavnica required an atypical conceptual and construction approach. Therefore, it would be too difficult to reconstruct its appearance according to analogies of other Dominican monasteries.

3.3 Church of St Elizabeth of Hungary (of Thuringia)

This hospital church is first mentioned in 1397,⁴⁴ but it was probably built in the middle of the fourteenth century.⁴⁵ It served the needs of the hospital and the almshouse and was situated on the southeastern edge of the city, where poorer citizens lived. In the late fifteenth and early sixteenth centuries, the chapels of St Hieronymus and Vavrinc are mentioned in written sources in connection with the hospital but its precise location is not known. The Dominican monastery was taken over by the city in 1536. An almshouse was also placed here, along with an apparent hospital section. Evidently, both hospitals existed for a while – the upper (in the former monastery) and the lower. As a reaction to the danger of an impending Ottoman in-

³⁹ HANULIAK, Milan. Výsledky archeologického výskumu Dominikánskeho kláštora v Banskej Štiavnici. In: ŠIMONČIČ, Jozef (ed.). *Dejiny a kultúra reboľných komunit na Slovensku*, Trnava: Trnavská univerzita, 1994, pp. 199–212.

⁴⁰ ŠIMKOVIC, Michal & ZVAROVÁ, Zuzana. *Farský kostol Nanebovzatia Panny Márie (kostol farský, č. ÚZPF 2486) – umelecko-historický a architektonicko-historický výskum*, 2017, pp. 234–235. Manuscript. Archive of Monuments Board of Banská Bystrica, Regional Office Banská Štiavnica.

⁴¹ VOŠKOVÁ, Stredoveká Banská Štiavnica..., p. 8.

⁴² Measurement of the church by Tender Media Group s.r.o. for Department of Digitalization and Graphic Documentation of the Monuments Board of the Slovak Republic, drawing: Kostol Nanebovzatia Panny Márie. Banská Štiavnica, farský kostol. 11 drawings, 2015. Archive of Monuments Board of Slovak Republic, Bratislava.

⁴³ PLEIDEL, Rímskokatolícky kostol Nanebovzatia Panny Márie..., pp. 171–173.

⁴⁴ ŠTEFÁNIK, Martin. Banská Štiavnica. In: ŠTEFÁNIK, Martin & LUKAČKA, Ján (eds.). *Lexikón stredovekých miest na Slovensku*. Bratislava: Historický ústav SAV, 2010, p. 58.

⁴⁵ ŠÁŠKY, Ladislav. Stavebný a umelecký vývoj Banskej Štiavnice. In: GREGA, Vincent & VOZÁR, Jozef (eds.). *Banská Štiavnica*. Banská Bystrica: Stredoslovenské vydavateľstvo, 1964, p. 279.

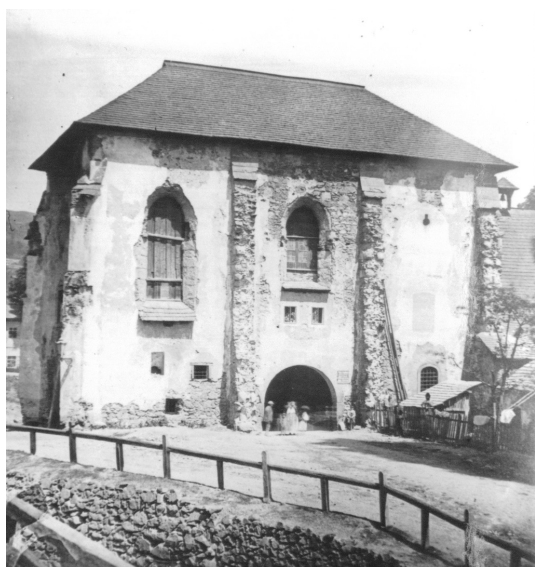


Fig. 5: *The lower gate (formerly the Church of St Elizabeth of Hungary) before demolition, around 1879.* Source: A PÚ SR, Zbierka negatívov, neg. no. 18937.

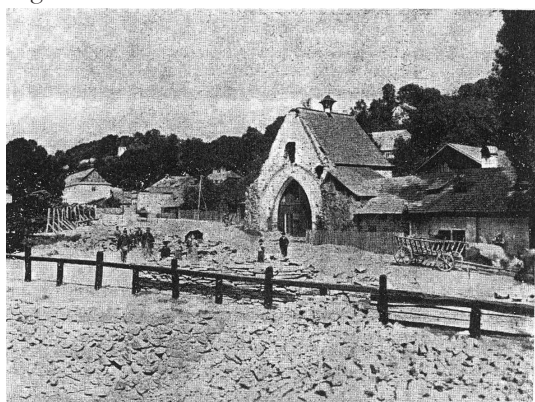


Fig. 6: *The lower gate (formerly the Church of St Elizabeth of Hungary) after demolition, after 1879.* Source: Private archive of Katarína Terao Vošková.

phal arch and above it a utilitarian opening separating the nave's attic construction from that of the presbytery (Fig. 6).

vasion, the nave of St Elizabeth Church was rebuilt in the Lower (Antol) Gate in 1574.⁴⁶ In 1879, in connection with the widening of the road and the construction of a railway line, the church's original nave was demolished and replaced by a gate. After the demolition of the former nave/ gate, the presbytery was used as storage. In 1894–1895, the chapel was rebuilt in a neo-Gothic style.⁴⁷ During the last reconstruction, the front facade was completed in place of the former triumphal arch. At the same time, the roofing was probably changed and a small wooden bell tower was removed. Restoration research found that the windows of the presbytery were narrowed by 40 cm during the neo-Gothic reconstruction.⁴⁸ The Gothic presbytery has been preserved in this form to this day.

Based on analysis of historical photographs⁴⁹ which pictured the Lower Gate before its demolition in 1879 (Fig. 5), four nave-supporting pillars can be seen on both the north and south sides (at the corners, set diagonally). On the southern facade there were three Gothic windows with sloped jambs and parapets. A large rose window illuminated the interior from the west side. The original main portal to the church was probably located in the middle field (from the north or from the south) and was later adapted into a passage for wagons passing through the southern and northern walls of the nave. A historical photograph documenting the state after the demolition of the Antol Gate shows a triumphal arch and above it a utilitarian opening separating the nave's attic construction from that

⁴⁶ ČELKO, Mikuláš, ČELKOVÁ, Mária, PATSCH, Ján. Kostol sv. Alžbety Durínskej v Banskej Štiavnici. In: *Pamiatky a múzeá, Revue pre kultúrne dedičstvo*, vol. 62, no. 2, Bratislava: Slovenské národné múzeum a Pamiatkový úrad SR, 2013, pp. 10–11.

⁴⁷ BUDAY, Koloman Lux..., p. 21.

⁴⁸ *Ibidem*, p. 14.

⁴⁹ *Ibidem*, pp. 8–15; Archive of Monuments Board of Slovak Republic, Zbierka negatívov, no. neg. 18937; virtualnabanskastiavnica.sk, Historické fotky, Photography no. 2344, accessed August 8, 2022, <https://www.virtualna-banska-stiavnica.sk/virtualna-stiavnica/historicke-fotky/historicke-fotky/2344>

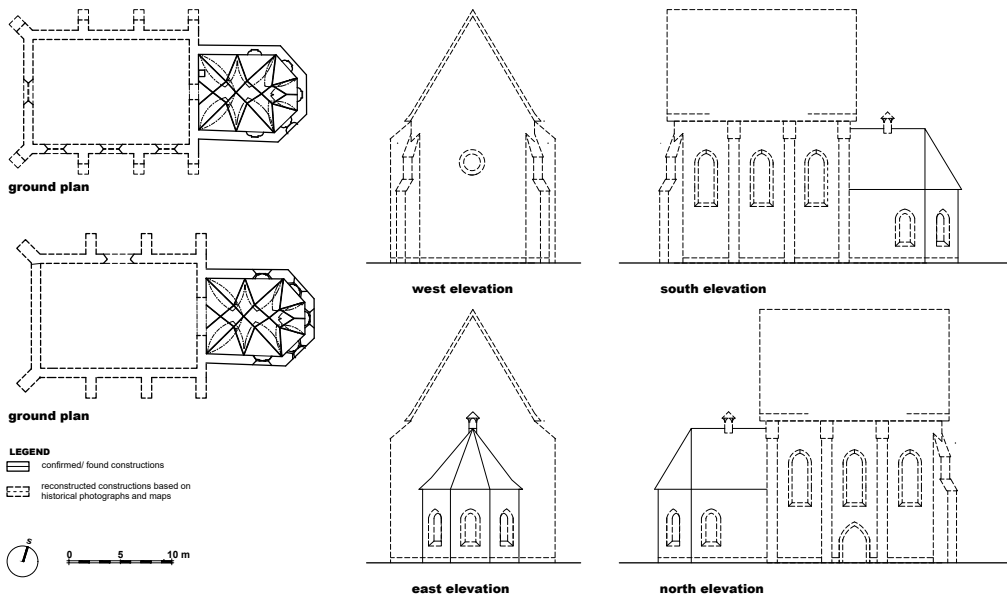


Fig. 7: Theoretical reconstruction of the Church of St Elizabeth of Hungary in the middle of the fourteenth century. Author: Lýdia Budayová

The theoretical reconstruction (Fig. 7) was created based on measurement⁵⁰ of the interior for restoration research conducted by Ján Patsch⁵¹ and restoration research on the facades carried out by Milan Augustín.⁵² The dimensions of the nave were transferred from the cadastral map of 1858. It was possible to transfer (i) the overall proportion of the building (the width and length of the nave to its height) from historical photographs and (ii) the dimension and position of the pillars and the rose window using graphics software. However, the type of vaults in the nave remains unknown because the photographs show the gate as having a utilitarian roof. Based on analogies, we assume that the vault could have had an angle of around 60°. The shape of the western gable is also unknown. Future archaeological research would result in more knowledge of the nave's structure, especially that of the interior. A theoretical reconstruction of the church was conducted by students of the Faculty of Civil engineering Slovak University of Technology in Bratislava, Department of Architecture, under the leadership of architect Jana Gregorová in 2020.⁵³ We differ from their reconstruction in where we position the portal to the church. The students placed it on the western facade of the nave. They justified this decision by looking at other portals of Gothic churches in Banská Štiavnica. However, keeping

⁵⁰ CHOVANCOVÁ, Lýdia & MICHNOVÁ, Zuzana. *Zameranie interiéru Kostola sv. Alžbety*, 2012. Private archive of author Lýdia Budayová (Chovancová).

⁵¹ PATSCH, Ján. *Kostol sv. Alžbety Durínskej v Banskej Štiavnici. Správa z reštaurátorského výskumu a návrh na reštaurovanie interiéru*, 2012. Manuscript. Archive of Monuments Board of Banská Bystrica, Regional Office Banská Štiavnica, T 652.

⁵² AUGUSTÍN, Milan. *Banská Štiavnica. Kaplnka svätej Alžbety. Pamiatkový výskum fasády a skrátená rozpočtová dokumentácia*, 1978. Manuscript. Monuments Board in Banská Bystrica, Regional Office Banská Štiavnica.

⁵³ GREGOROVÁ, Jana. *Lokalita južného vstupu do kompaktného historického jadra mesta Banská Štiavnica. Kostol sv. Alžbety Durínskej/ Antolsko-krupínská brána*. Students' studio works in study department of Museology, consultants: Vošková, Katarína. Faculty of Civil Engineering Slovak University of Technology in Bratislava, 2020. Obrázková príloha 3/ Attachment 3.

in mind the position of the church within the context of the city, we concluded that it was more probable that the portal was located on the north side of the church, facing the city.

3.4 Private castle chapel on Glanzenberg

The settlement of Bana on Glanzenberg Hill (today the archaeological site Staré mesto – Old town) was probably fortified from the thirteenth century. It served for housing, mining (on the Bieber and Spitaler ore-bearing veins) and processing precious metals. The peak *Location 1* in the northwestern part of the area contained a castle area (from a strategic point of view it was the place under greatest threat) with three tower buildings dated to the twelfth and thirteenth centuries. These were archaeologically investigated starting in 1981. The area between them (probably a courtyard) was enclosed by a wall. Up to now, the only sacral building on Glanzenberg was uncovered on the lower terrace attached to the area by Jozef Labuda in 2009–2012.⁵⁴ It was a one-nave chapel with a polygonal enclosure measuring 7.6 x 3.5 m⁵⁵ with a preserved masonry wall up to 2.4 m high.⁵⁶ A total of 117 worked stone elements were found: corner blocks, vault consoles, simple and bundled buttresses, a window archivolt finished with a simple tracery in the shape of a nun, vault ribs with double-sided wedge chamfering, and one bolt from which four ribs extended. No basement for the altar was found in the eastern part of the chapel. Michal Šimkovic, who conducted architectural–historical and art–historical research here, interpreted the site as a private castle chapel which served the inhabitants of the castle exclusively.⁵⁷ According to his interpretation, the altar niche was probably located in the masonry of the polygon and the entrance was located on the southern wall. A straight “windowsill” in the southern wall indicates the existence of sedilia. The orientation of the chapel was probably adapted to the conditions of the terrain, but also with an eye to architectural composition and relations below and next to existing buildings of the royal castle. It was built later than the two towers. In the opinion of Michal Šimkovic, the Gothic castle chapel may have had an emporium which could have been connected directly to the tower. Based on the shape of the worked stone blocks, the chapel has been dated to the end of the fourteenth or beginning of the fifteenth century. Researchers Šimkovic and Labuda both associate its demolition with the looting by enemies of Queen Elizabeth and her son Ladislav Pohrobek (Ladislaus the Posthumous) in 1442 and with the earthquake in 1443.⁵⁸

The chapel was vaulted by two fields of a groined vault. According to the bolt (its position when found corresponded to its floor plan projection) the west field was vaulted with a rib vault with an approximately square floorplan. Above the eastern field there must have been a bolt joining six ribs. Based on the stonework blocks found in the area, we assume that the vault was mounted on a console and the eastern field was set on buttresses. These blocks also show that the windows had a simple archivolt with tracery in the shape of a nun. Based on research

⁵⁴ LABUDA, Jozef. Glanzenberg v Banskej Štiavnici : archeologický výskum zaniknutej lokality. Banská Štiavnica: Slovenské banské múzeum, 2016, pp. 41–44.

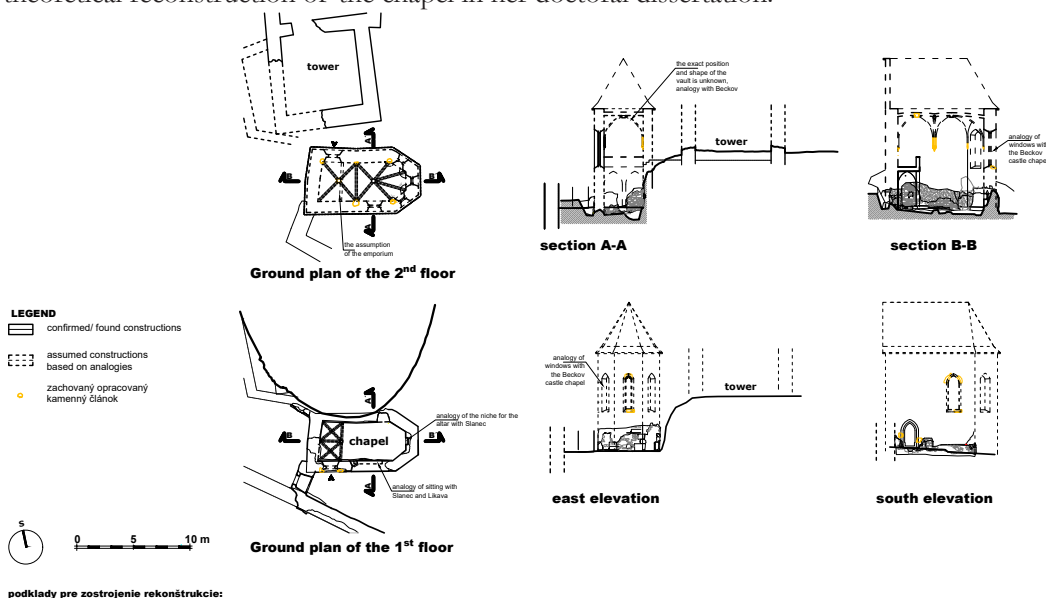
⁵⁵ ŠIMKOVIC, Michal. *Banská Štiavnica Staré mesto č. ÚZPF 2922. Hradná kaplnka. Architektonickohistorický a umeleckohistorický výskum*, 2013, p. 30.

⁵⁶ LABUDA, Glanzenberg v Banskej Štiavnici..., p. 43.

⁵⁷ ŠIMKOVIC, Banská Štiavnica Staré mesto..., p. 30.

⁵⁸ LABUDA, Glanzenberg v Banskej Štiavnici..., p. 44. ŠIMKOVIC, Banská Štiavnica Staré mesto..., p. 28.

and after consultations with Šimkovic and Labuda, the author Lýdia Budayová elaborated a theoretical reconstruction of the chapel in her doctoral dissertation.⁵⁹



podklady pre zostrojenie rekonštrukcie:

Fig. 8: Theoretical reconstruction of the church of the castle chapel on Glazenberg Hill (archaeological site “Staré mesto”/ “Old Town”) at the turn of the fourteenth and fifteenth centuries. Author: Lýdia Budayová

The theoretical reconstruction presented here (Fig. 8) was drawn based on historical analogues, namely the private chapels of Beckov, Slanec, Sklabiňa, Strečno, and Likava castles, to which Šimkovic also refers in his research.⁶⁰ The reconstruction also made use of the worked stone objects found on site. The height of the emporium was reconstructed analogously. Thanks to the preserved stone block of the archivolt (HK 11/6, HK 11/17) and a fragment of the windowsill (HK 11/22), we can determine the width of the southeast window, from which we can analogously reconstruct other windows. We cannot reconstruct the northern entrance from the side of the tower (if it was there at all) nor the shape of the main entrance to the chapel from the southern side; we only know its width, because only its threshold and two offprints of stone posts were preserved. We reconstructed the shape and slope of the roof analogously.

3.5 Church of Our Lady of the Snows

This church was built in the southern location of the city on a hill “which has been called Frauenberg, Jungfrauenberg, or even Schneeberg (Snowy Mountain) since at least the sixteenth century”.⁶¹ The dedication of the chapel to Our Lady of the Snows was inspired by the location.

⁵⁹ CHOVANCOVÁ, Lýdia. *Krycie konštrukcie torz architektúry*. PhD diss., Faculty of Architecture Slovak University of Technology in Bratislava. Database of Faculty of Architecture and Design, Slovak University of Technology in Bratislava, 2017, pp. 156–157.

⁶⁰ ŠIMKOVIC, Michal. *Banská Štiavnica Staré mesto...*, pp. 30–34. Manuscript. Archive of Monuments Board of Banská Bystrica, Regional Office Banská Štiavnica.

⁶¹ ČOVANOVÁ, Zuzana & CHOVANOVÁ, Iveta. Aktualizačný list národnej kultúrnej pamiatky rímskokatolícky kostol Panny Márie Snežnej, 2002, 2010. In: *Databáza Informačných aktualizácných listov*. Manuscript. Archive of Monuments Board of Banská Bystrica, Regional Office Banská Štiavnica.

The nave of the church consists of a longitudinal axis in the east–west direction, perpendicular to the access road from Levice or the neighbouring village of Štiavnické Bane.

The literature published so far⁶² repeats the dating of the oldest part of the chapel as 1512–1514 and says that it was built by a private donor, Count Erasmus Roessel of Como, as a foundation chapel. Research into the church's facades shows that the present form of the church is the result of several building development stages.⁶³ The research identified three basic building phases. Based on the findings, the authors of the research assume that a smaller burial chapel was originally built on the hill between 1450 and 1480 (although they did not find any written source that could support this assumption). Its construction was certainly related to the establishment of the new Frauenberg cemetery, when burials stopped around the Church of the Virgin Mary during its reconstruction into an anti-Ottoman fortress. Sura et al. assume an older, smaller funeral chapel, the presbytery of which could have terminated in a square.⁶⁴ At the end of the presbytery, their research confirmed a caesura and, subsequently, surface treatments on the facade – and perhaps also different stonework – which can be dated to an earlier period. However, the original extent of the building is not known exactly; it could only be determined on the basis of archaeological research on the interior. The presbytery acquired a polygonal floorplan only in the second stage of construction, around 1512–1514;⁶⁵ this period is associated with Count Erasmus Roessel of Como, the donor who had the chapel completed and extended. At that time, it was finished with diagonal buttresses against the western wall which are still visible today and clearly demarcate this stylistic stage. In the same period, the polygonal presbytery was also extended and a brick vault with load-bearing ribs of tracery was built in the late Gothic style. The simple nave was apparently not vaulted: no traces of a vault were found. Probably in the period 1512–1514, a sacristy with a rolled brick vault with lunette sections was added to the presbytery. Between the sanctuary and the sacristy there is a Gothic portal with a profile preserved by channelling in the jambs. In the elongated nave of the temple, a stone staircase with a fragment of a cantilever for the former pulpit has also been preserved in fragments. The nave of the church is separated from the presbytery by a pointed triumphal arch. In the axis of the closure of the presbytery, the interior niche of the Gothic window is preserved. A rose window was inserted into its top. After an exploratory survey, a Gothic bifora window was revealed on the side wall opposite the sacristy.

In 1580, at the expense of the city, the chapel was enlarged. More precisely, its still insufficiently long nave was lengthened. The nave was vaulted with a barrel vault with lunette sections. An emporium was added on the western perimeter wall, supported by two octagonal columns that divide the ceiling below the emporium into three vaulted bays with a cross vault. The emporium was originally accessible from the exterior cemetery. The original entrance portal – profiled with typical bending in the lintel – as well as the entire west wall were destroyed during World War II. The emporium's space was illuminated by a circular window. The church's facade

⁶² ŠÁŠKY, Pamiatky Banskej Štiavnice..., p. 12; DVOŘÁKOVÁ & TÓTHOVÁ, Banská Štiavnica..., p. 31; CHO-
VANOVÁ, Iveta. Urbanistické a architektonické hodnoty Banskej Štiavnice. In: LICHNER, Marián (ed.) *Banská
Štiavnica. Sredectvo času*. Banská Bystrica: Štúdio Harmony, 2002, p. 155.

⁶³ SURA, Miroslav, ÚRADNÍČEK, Vladimír, LAČNÝ, Richard, RAJNOHA, Stanislav & ŠAKOVÁ, Anna (1980).
Banská Štiavnica, Kostol P. Márie Snežnej / FRAUENBERG / . V ýskum fasád kostola. Bratislava: Projektový ústav kultúry,
stredisko Banská Bystrica, skupina výskumu pamiatok, pp. 23–25. Archive of Monuments Board of Banská Bystri-
ca, Regional Office Banská Štiavnica, T 63.

⁶⁴ Ibidem, pp. 30–35.

⁶⁵ Ibidem.

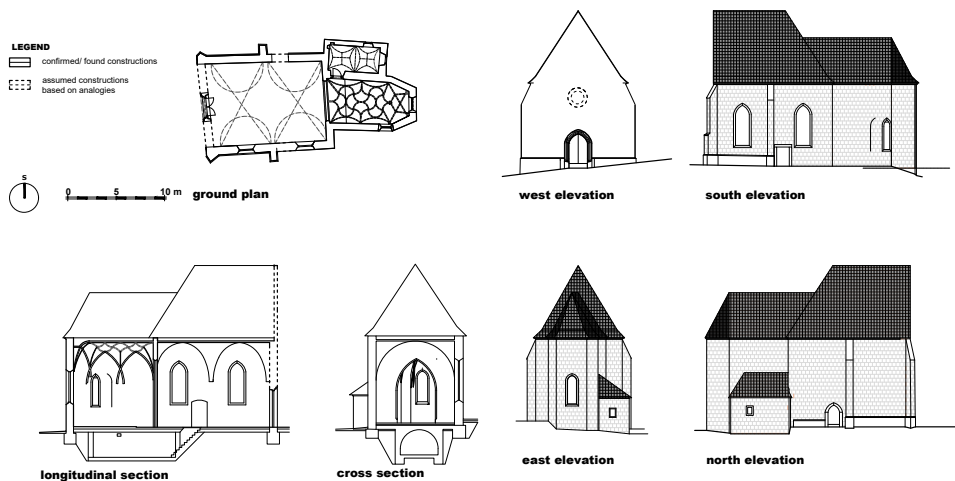


Fig. 9: Theoretical reconstruction of the Church of Our Lady of the Snows in Frauenberg, 1514. Authors: Martin Fabian and Tomáš Ružiak (under the supervision of Róbert Erdélyi), edited by Lýdia Budayová.

was restored in the 1980s, based on preserved fragments of an illusory square painted with a red line on glazed lime plaster with a pre-engraved line.

In the theoretical graphic reconstruction of the Gothic form of the church (Fig. 9), we focused on its late Gothic form, which was intact by 1512–1514. We did not divide the church’s phases of development into early and late Gothic, due to a lack of information about the oldest form of the church / chapels (probably from 1450). The development stages were graphically processed by students in the studio,⁶⁶ and used as a starting point. In the theoretical reconstruction, we placed the Gothic saddle portal “back” on the western facade; it is assumed it existed in 1512–1514. We can only assume the rose window in this facade.

3.6 Town Hall Chapel of St Anna

The oldest written mention of this chapel refers to Queen Beatrix of Aragon, who allowed the town of Banská Štiavnica to build a chapel from a building belonging to the Town Hall (or connected to it) in 1488.⁶⁷ Authors Jozef Gindl and Jozef Vozár⁶⁸ incorrectly stated that the chapel of St Anna had been located on the site of the statue of the Immaculate Conception next to the Town Hall. A discovery of a consecration cross during the reconstruction of the Town Hall brought on further research, during which a late Gothic floor was uncovered. Archaeological research on the chapel⁶⁹ found that the areas of the chapel and the Town Hall were connected by a doorway from which a spiral staircase led directly to the ground floor and

⁶⁶ FABIAN, Martin & RUŽIAK, Tomáš (2009 – 2010). *Kostol Frauenberg, Banská Štiavnica*. Students’ studio works under the Ateliér IV. malý – Obnova pamiatok. Architektúra a urbanizmus. Supervisor: Erdelyi, Robert, consultants: Vošková, Katarína, Kvasnicová, Magdaléna. Faculty of Architecture, Slovak University of Technology in Bratislava, p. 5.

⁶⁷ ŠIMKOVIC, Michal. Banská Štiavnica. *Fasády radnice. Architektonicko-historický a umelecko-historický výskum*, 2010. Manuscript. Archive of Monuments Board of Banská Bystrica, Regional Office Banská Štiavnica, p. 40.

⁶⁸ GINDL, Jozef & VOZÁR, Jozef. *Banská Štiavnica a okolie. Sprievodca po stavebných, umeleckých a technických pamiatkach*. Banská Bystrica: Stredoslovenské vydavateľstvo, 1968, pp. 33–34.

⁶⁹ LABUDA, Jozef & MIŇO, Martin. Radničná kaplnka v Banskej Štiavnici. In: *Pamiatky a múzgeá*, vol. 57, no. 4, 2008, pp. 48–51; LABUDA, Jozef & MIŇO, Martin. Nález radničnej kaplnky sv. Anny v Banskej Štiavnici. In: *Archaeologia historica*, vol. 34, no. 1, 2009, pp. 763–774.

obviously also to the emporium, as indicated by the remains of two columns. Most important was the discovery of a late Gothic lanced portal with twisted feet. The archaeological study, along with architectural–historical and art–historical research carried out by Michal Šimkovic, focused on the northwestern part of the building of the first ground floor. The internal width of the nave was measured as 7.3 m. Subsequent restoration research was conducted by Eva Mitzová. Research on the facades by Michal Šimkovic (2010) was carried out in order to determine whether the details of the chapel were preserved on the facades, as well as the precise length of the chapel. Šimkovic concluded that in the northern half of the Town Hall building the late Gothic masonry of the Town Hall Chapel is still preserved up to the height of the crown cornice.⁷⁰ The two-tract layout of the Town Hall dates back to the initial Gothic phase from around 1500. Due to its location (in the area presently known as Town Hall Square), it was in close proximity with the parish church of St Catherine. The Chapel of St Anna was a part of the Town Hall, according to research on the building's development. The north part (closer to St Catherine's Church) was a one-storey building attached to the Town Hall; the western part was the chapel with a tower. The chapel was 18 m long, 9.5 m wide and 10 m high.⁷¹ The arched entrance was decorated with twisted feet in a profiled plinth. The chapel was enclosed by a rectangular presbytery, probably with a corner chamfer in the northeastern part. This corner of the presbytery was probably reinforced with corner pillars. Šimkovic partly uncovered a 2.8 m high object in the northwest corner with the rest of a console projecting into the space in a diagonal direction, which he interpreted as a console for a sculpture with a baldachin.⁷² The chapel walls were perforated by a 2 m wide rose window with a chamfered jamb. The chapel facades were finished by a profiled cornice. The plaster around the north portal was ochre coloured with a rough, slightly undulating texture and red lines imitating square work. Probes on the facade identified the position of the windows, the ventilation opening and the door of the Town Hall. There might have been additional windows within the locations of the current ones; if so, they cannot now be detected. A bow window could have been present in place of the balcony. Probes on the facades uncovered squaring – a black line on a white background. The main portal was lined with a solid red *passé-parti*, and the windows were framed with a red line.⁷³ The vault under the gallery was probably groined or stellar,⁷⁴ but the vault spanning the nave and the presbytery of the chapel was not found. Archaeological research found that in the late Middle Ages, the chapel had a burnt troughed roof covering and blown glass targets in window fillings.⁷⁵ The fact that the city of Banská Štiavnica had at the same time a relatively large chapel and the representative Church of St Catherine can be explained by the need for a chapel in which to perform frequent ceremonial rituals in connection with the administration of the city. Today, the Town Hall building has a classicist character due to its reconstruction in 1787–1788 according to the plans developed by the architect known as Master Pircker. At this point in time, the chapel ceased to function as an ecclesiastical space.⁷⁶

⁷⁰ ŠIMKOVIC, Fasády radnice..., p. 43.

⁷¹ Ibidem, p. 45.

⁷² Ibidem, p. 43.

⁷³ Ibidem, p. 44.

⁷⁴ ŠIMKOVIC, Michal. *Banská Štiavnica. Architektonicko-historický a umelecko-historický výskum kaplnky radnice*, 2008, p. 20.

⁷⁵ LABUDA & MIŇO, Radničná kaplnka v Banskej Štiavnici, p. 51.

⁷⁶ ŠIMKOVIC, Banská Štiavnica. *Architektonicko-historický...*, p. 40.

The research found part of the northwestern support pillar, while other support pillars were drawn according to the geometry of the floor plan.⁷⁷ The shape of the chapel vault and the roof are not known. The lower, single-storey part of the Town Hall may have been covered with an open gable or a shed roof. We ultimately drew a shed roof, as we consider it a technically more correct solution. In the theoretical reconstruction (Fig. 10), we drew windows which Michal Šimkovic believes were in the position of the current windows and added bow windows in place of the balcony. We also added the statue with the baldachin in the northwest corner, but with a lower degree of certainty. The theoretical reconstruction was created by Lýdia Budayová during an international workshop titled Autumn University of Architecture 2019.

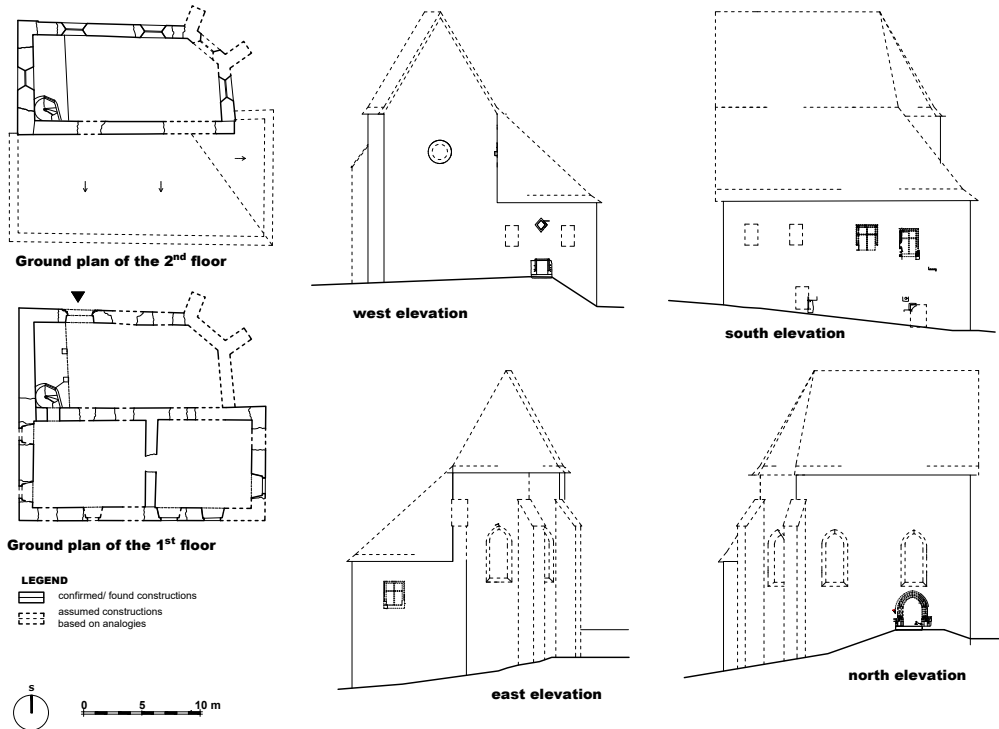


Fig. 10: Theoretical reconstruction of the Town Hall Chapel of St. Anna around 1500. Author: Lýdia Budayová.

3.7 Church of St Catherine of Alexandria (also called the Slovak Church)

No direct written sources about the construction of the church have been preserved. Its existence or the intention behind its construction are indicated only through indirect mentions from the years 1489 and 1491. The earliest document referring to the church's construction is from 1500, where its consecration is recorded.⁷⁸ The construction of the church was very likely related to the overall urban development of the valley below Glanzenberg – today's Holy Trinity Square. It is assumed that at that time foundational landscaping was undertaken in order to create a square in the narrow valley; until then there was no square in the already fully developed medieval city. Until then, only solitary Gothic houses existed, mostly oriented

⁷⁷ Ibidem, drawing no. 1.

⁷⁸ ORIŠKO, Štefan. Architektúra. In: VOŠKOVÁ, K. (ed.). *Kostol sv. Kataríny v Banskej Štiavnici – klenot neskorkej gotiky na Slovensku*, Banská Štiavnica: Spolok Banskej Štiavnice '91, 2017, p. 56.

with their longitudinal axes to the slope, with cellars and mining tunnels continuing smoothly deep into the underground parts of the slope that rises on both sides of the square. At the same time the landscaping of the square was taking place, a spectacular reconstruction of older, smaller medieval houses in the late Gothic style also began.⁷⁹ Under the slope with the Romanesque–Gothic Church of the Virgin Mary, today's Old Castle – a magnificent, but still spatially limited square on both sides of the slope – was formed. The church was located in the centre of the city, at the border of the southernmost extended part of the square and the main communication axis (today's A. Kmet'á Street and Radničné (Town Hall) Square). Due to the narrow morphology of the terrain, the placement of the church required a southwest–northeast orientation.

The church has been intact since its inception, without any major reconstruction, preserving its Late Gothic architectural form. Shortly after it was consecrated in 1550, a vestibule was added to the side on the square. Later in its history, minor modifications were made to the construction of the interior which did not cause any significant change in its appearance and manifested only in the detailing.

A more significant change occurred when the church passed into the hands of the Protestants in 1580. The Gothic emporium rests on curved arches supported by stone columns. Beneath it, in fields defined by columns, are cruciform Gothic vaults. The Protestants added another storey – a wooden emporium with rustic-looking wooden columns – to the original Gothic emporium.⁸⁰

For historians of architecture, the existence of two magnificent Gothic entrances to the side aisles of the church located opposite each other remains a conundrum. Behind the present east-facing vestibule is a large-scale Gothic profiled portal with fragments of fine and precise stonework, which indicate that smaller sculptural figures may have been inserted into the deep profiling of the portal. It is assumed that the portal has a cut-off panel in the lintel with a double saddle, while the stone panel could have been artistically conceived with relief sculptural decoration.⁸¹ The pendant of this portal appears opposite on the west-facing facade of the nave – in front of Loretta's chapel.

The church has a single nave with a star-shaped stone rib vault, which clearly reveals its stylistic association with the late Gothic period. Chapel spaces open between the buttresses, creating the impression of two side-naves. Two are located on the west side (from the side of the Town Hall), in the third field (toward the presbytery) of the sacristy. On the east side, three chapels were originally inserted between the buttresses (one of them was later changed to an entrance hall). Each of the chapels is covered with an original star rib vault pattern. There is no triumphal arch between the nave of the church and the sanctuary: the spaces connect smoothly to each other.

In addition to the artistically elaborate main star vault and the vaults in the side chapels, a number of remarkable architectural details have been preserved in the church: stone consoles with half-figures, stone late-Gothic saddle portals, and a stone spiral staircase to the gallery and

⁷⁹ ŠIMKOVIC, Michal. Kostol v urbanistickom kontexte neskorostredovekého mesta. In: VOŠKOVÁ, Katarína (ed). *Kostol sv. Kataríny v Banskej Štiavnici – klenot neskorkej gotiky na Slovensku*. Banská Štiavnica: Spolok Banskej Štiavnice '91, 2017, p. 42.

⁸⁰ ŠIMKOVIC, Michal & VOŠKOVÁ, Katarína. Stavebné úpravy v protestantskom duchu. In: VOŠKOVÁ, Katarína (ed). *Kostol sv. Kataríny v Banskej Štiavnici – klenot neskorkej gotiky na Slovensku*. Banská Štiavnica: Spolok Banskej Štiavnice '91, 2017, p. 162.

⁸¹ ORIŠKO, Architektúra..., p. 67.

the roof area. The original altar, made by a “Master MS” in 1506, was replaced by a baroque wooden one with the arrival of the Jesuits in 1727⁸² and a pulpit from 1731 in the same style was added.⁸³ Only the Late Gothic access saddle portal and stone steps remained from the original pulpit. Of the original Late Gothic altar, only the brick plinth remained in situ, along with the altar canteen with a profiled stone cornice around the perimeter. There are neo-Gothic altars in the side chapels. The structure of the truss (the oldest in the city, from 1655) has been remarkably preserved. The church’s exterior underwent a change in its silhouette – new finishes in the Baroque architectural style were provided above the sacristy and above the spiral Gothic staircase. The facade of the church was restored between 1978 and 1981 based on the results of architectural–historical research,⁸⁴ which revealed the original facade treatment from the Gothic period: pre-engraved and dark grey line-painted squaring on glazed plaster. A stone profiled plinth ledge around the perimeter of the church facades has also been preserved from the Gothic period. On the north side, it borders the wall adjacent to the late-Gothic original entrance portal with busts in the corners, and it is best preserved here, as it has been protected by an added vestibule since 1550.

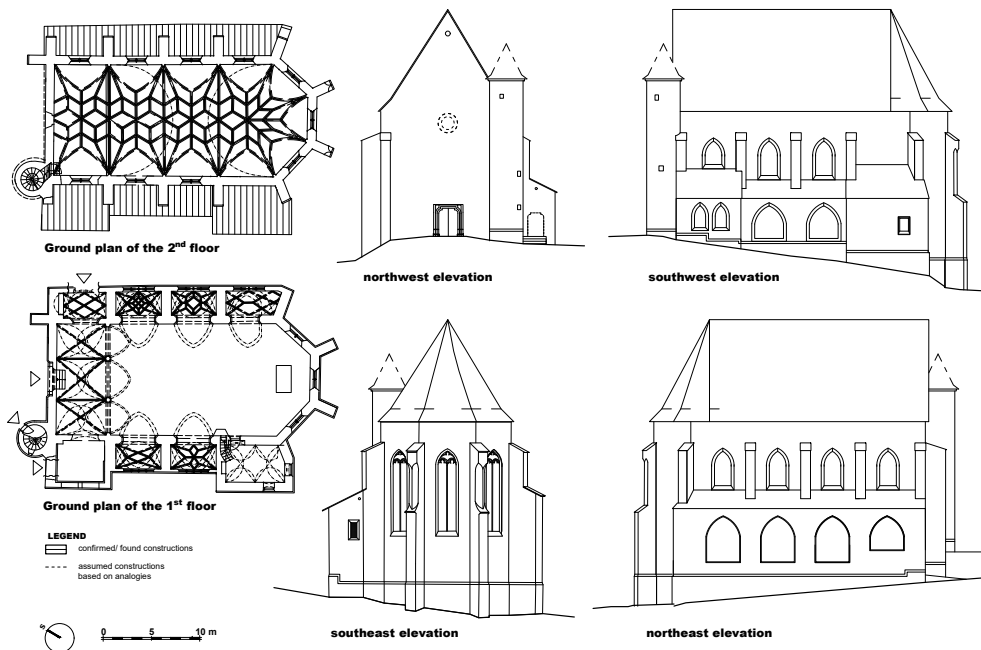


Fig. 11: *Theoretical reconstruction of the Church of St Catherine of Alexandria around 1500.*
 Author: Michal Šimkovic – Katarína Vošková, edited by Lýdia Budayová.

When reconstructing the visual appearance of the Late Gothic form of the church (Fig. 11), we mainly relied on the interpretation in the monograph *Church of St Catherine in Banská*

⁸² BALÁŽOVÁ, Barbora. Umelci hlavného oltára, In: VOŠKOVÁ, Katarína (ed). *Kostol sv. Kataríny v Banskej Štiavnici – klenot neskoréj gotiky na Slovensku*. Banská Štiavnica: Spolok Banskej Štiavnice ‘91, 2017, p. 195.

⁸³ ČIČO, Martin. Oltáre a kulty. In: VOŠKOVÁ, Katarína (ed). *Kostol sv. Kataríny v Banskej Štiavnici – klenot neskoréj gotiky na Slovensku*. Banská Štiavnica: Spolok Banskej Štiavnice ‘91, 2017, p. 205.

⁸⁴ GOJDIČ, Ivan & PAULUSOVÁ, Silvia. Banská Štiavnica – kostol sv. Kataríny. Umelecko-historický a architektonický výskum fasád, program pamiatkových úprav, 1977, Archív pamiatkového úradu SR Bratislava, Zbierka výskumných správ, sign. T 1396, pp. 30–33.

*Štiavnica – A Jewel of Late Gothic in Slovakia.*⁸⁵ During its theoretical reconstruction, we drew it without the later additions and the baroque sanctum sanctorum. Based on analogies and architectural logic, it can be assumed that the spiral staircase with a circular floor plan was terminated by a steeper conical or polygonal roof.

4. Conclusions

In recent years, archaeological, architectural–historical, art–historical and restoration research has uncovered several important findings about the development of medieval sacral buildings in Banská Štiavnica. These findings were the stimulus for the present study, due to their scientific architectural interpretation and their theoretical reconstructions of structures built between the beginning of the thirteenth century and the mid-sixteenth century. The paper includes a compilation of current scientific knowledge with critical evaluation, but its main value lies in the theoretical visual reconstructions of the original architecture of the churches in Banská Štiavnica, which have not been the subject of architectural interpretation since the time of Václav Mencl (in 1937).⁸⁶ These theoretical reconstructions may provide a suitable basis for the interpretation of medieval sacral architecture and could also complement the image of the medieval mining town as an urban unit. In general, when creating individual theoretical reconstructions, we based them on geodetic measurements, the findings of studies on monuments, and analogous architectural solutions used in the same period and region. Based on verification of the possible shapes of the churches and the technical solutions of the periods in question, we attempted to create visual architectural interpretations.

The architectural drawing of theoretical reconstructions was conditioned by different levels of preservation and findings from various types of monument research. The Chapel of All Saints (mentioned in connection with the Church of the Virgin Mary) and the Chapel of St Hieronymus and Vavrinc (recorded in connection with the hospital) are mentioned only in archival sources, without any traces found in situ thus far. The one-nave Church of St Elizabeth was the least preserved: at the end of the nineteenth century it was demolished without any documentation, and so far there has been no archaeological research on it. The castle chapel on Glanzenberg Hill was only discovered in recent years as a result of archaeological research.

The feature of the churches and chapels with the lowest degree of certainty in our graphic representations was the roofs (the roof was not preserved in any of the churches we examined). Also, in some cases, rosette windows and other window or door fillings were added.

We reconstructed the original Parish Church of the Virgin Mary in Banská Štiavnica in the Late Romanesque phase as a basilica with a square presbytery and two apses. The reconstructed floor plan appears to be an adaptation of the scheme of the Benedictine basilicas to the parish church. Analogous examples of contemporary Benedictine churches with semicircular apses can be found in Diakovce and Čajakovo (Lekýr). This opens up the opportunity for further art–historical research. We also attempted to reconstruct the Late Gothic form of the church (1497–1515) based on Kolomán Lux’s account and on other partial monument research carried out from the late twentieth century.

⁸⁵ ŠIMKOVIC, Michal & VOŠKOVÁ, Katarína. Stavebná podoba chrámu v období neskoréj gotiky. In: VOŠKOVÁ, Katarína (ed). *Kostol sv. Kataríny v Banskej Štiavnici – klenot neskoréj gotiky na Slovensku*. Banská Štiavnica: Spolok Banskej Štiavnice ‘91, 2017, pp. 45–53.

⁸⁶ MENCL, Stredoveká architektúra..., pp. 189–202.

Reconstruction of the Romanesque funeral Chapel of St Michael had already been attempted by Koloman Lux (1915), and architect Marcel Meszáros reconstructed the chapel dome with ribs on the basis of Václav Mencl's drawings.

The Church of St Nicholas (today the Church of the Assumption of the Virgin Mary) was probably built on the eastern edge of the city before 1275, when it was handed over to the Order of Preachers (Dominicans) as Capella S. Nicolai de Bana. We verified that the Late Romanesque basilica could have had a transept lit from the west and thus the side aisles were roofed with shallow counter-roofs. In the case of the Dominican monastery, there are too few preserved material documents for its theoretical reconstruction to be possible.

The Church of St Elizabeth of Hungary (Thuringia) is probably from the mid-fourteenth century, and its nave was rebuilt as a city gate in 1574. Based on the analysis of photographs that capture the Lower Gate before its demolition, we reconstructed the church with a nave that had four pillars each on both the north and south sides. On the southern facade there were three Gothic windows with pointed arches with a bankal. A large rose window illuminated the interior from the west side. The original main entrance portal to the church may have been located in the middle field (from the north or from the south).

The private castle chapel at the royal castle on Glazenberg Hill (within the archaeological site Staré mesto – Old town) was hypothetically reconstructable thanks to worked stone elements found during archaeological research and on the basis of contemporary analogies of other single-nave castle chapels.

The Church of Our Lady of the Snows, originally built as a funeral chapel in the new cemetery, was created over the course of several Gothic construction phases. We reconstructed its appearance in the years 1512–1514, when the nave had not yet been extended. In the theoretical reconstruction, we placed the gable Gothic portal “back” in the western facade. We can only assume the existence of a rosette window in this facade.

The Town Hall Chapel of St Anna is still preserved up to the height of the crown cornice in the northern part of today's Town Hall building, while the medieval Town Hall formed the lower southern part. Research has also revealed some window and door openings, as well as the rosette window of the western facade and the northern entrance portal, the arches of the emporium, and part of the support pillar. Other supporting pillars were drawn based on the geometry of the floor plan. We do not know the type of vault which could have spanned the chapel. We tried to reconstruct the shape of the roof of the Town Hall and the chapel, and we consider a counter roof which rests on the southern wall of the chapel to be the technically correct solution.

The Late Gothic Church of St Catherine of Alexandria, consecrated in 1500, has survived to this day in its complete form. During its theoretical reconstruction, we removed later additions and the sanctuary. A rose window on the side of Holy Trinity Square remains hypothetical, as does a shaped roof on the round tower that encase the spiral staircase.

This article does not conclude research into sacred buildings and the medieval architecture of Banská Štiavnica; on the contrary, we believe that in the future it will stimulate multidisciplinary scientific research which will enable a more accurate interpretation of the architectural form of the medieval sacral space in this important mining town. Theoretical scientific reconstructions of the appearance of sacral architecture in the medieval period can contribute to the mosaic of knowledge of medieval sacral architecture in Slovakia and create a visual basis from which to encourage further research in this area.

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