

18. Porządek sądów i spraw miejskich prawa majdeburskiego w Koronie Polskiej / B. Groicki. – Warszawa: Wydaw. Praw., 1953. – XII, 259 s. (= ND der Ausgabe Kraków, 1559).

19. In der Ukraine ist das Rechtsbuch unter der Bezeichnung «Porjadok praw ziwilnich magdeburskich (= Ordnung der Magdeburger Zivilrechte)» bekannt geworden. Nach: Lück, Heiner. Magdeburger Recht in der Ukraine / Heiner Lück // ZNR 12 (1990). – S. 113–126.

20. Bartolomiej Groicki: Postepok sadow okolo Karania na gardle // Artykuły prawa Maydeburskiego, które zowią Speculum Saxonum / z łac. ięzyka na pol. przeł. B. Groicki. – [Krakau]: [Lazarus Andreae], 1565. – [8], LXIIIJ Bl. (= ND der Ausgabe Kraków, 1565).

21. Bartolomiej Groicki: Tytuły prawa majdeburskiego / Hrsg. von K. Koranyi u.a. – Warszawa, 1954. – VII, 305 S. (= ND der Ausgabe Krakow 1557).

Master of history
MSU them. A. A. Kuleshov University (Mogilev)
Supervisor: doctor of historical Sciences, Professor,
corresponding member of NAS RB Igor' A. Marzalyuk

Konstantin Nikonchik

THE GERMAN RECEPTION IN THE STONE ARCHITECTURE OF BELARUS IN XIV-XVIII CENTURIES

НЕМЕЦКОЕ ВЛИЯНИЕ В КАМЕННОЙ АРХИТЕКТУРЕ БЕЛАРУСИ XIV–XVIII ВВ.

***Summary:** The article deals with the influence of German architecture of 14-18 centuries on the development of architecture in the territory of modern Belarus. The main directions of influence on the defensive and sacred architecture are shown, how these or those receptions penetrated the territory of modern Belarus. Such type of the castle as “Castel”, its development on the German lands and how this type of the castle came to the lands of modern Belarus are considered, for this purpose the works devoted to castles in Lida and Krevo are analyzed. The influence on the formation of the so-called “Vilna Baroque” is shown.*

***Keywords:** German, architecture, Belarus, castle, Castel, reception, Lida, Krevo, Baroque, Vytautas.*

The question about the influence of German architecture on stone architecture of Belarusian lands in XIV-XVIII centuries. was raised in the beginning of XX century One of the first question about the impact of raised in their work, the progenitor of the Belarusian art criticism N. Shekochikhin, he believed that under the influence of German medieval art developed Belarusian Gothic architecture, until the seventeenth century [16]. However, subsequent researchers have

moved away from this concept and note that the development of architecture in the Belarusian lands was influenced not only by the German architectural traditions, but also the traditions of other European medieval States. However, it is impossible to downplay the influence of the German architectural tradition on the architecture of the lands of modern Belarus.

Exploring the influence of German architecture in Belarusian, it should be noted the fact that first and foremost, the biggest influence it had on the construction of the castle in the GDL, where the XIV century was unknown the technique of construction of large stone fortifications. And it is this type of architecture, in consequence of relations with the Hanseatic cities of Northern Germany, Prussia, Livonia, which was developed in the XIV century on the territory of modern Belarus.

Evidence of the process that launched the penetration of techniques and traditions of German architecture are copies of 6 sheets of the Grand Duke Gediminas, addressed to Pope John XXII, the authorities of the city of Bremen, Cologne, Lübeck, Rostock, Greifswald, Bristle and other cities included in the Hansa, as well as German Franciscans and Dominicans. They were written in Latin in 1323 – 1324 in Vilna [5, p. 25]. According to these sheets, Gedymin expressed a desire to accept Christianity and called to the service, which is important for us – artisans. And it is after these events on the territory of modern Belarus there is a series of defensive stone buildings are not characteristic of this time for our territory.

In this period of time on the territory of Prussia and Livonia, widespread castles “Castel”, they generally build on its territory of the Teutonic order [10, p. 18]. Therefore, it is not surprising that when creating a network of defense castles in the on, Gedymin uses the experience of the enemy.

Invited masters from the Hansa, had experience in the construction of such structures on the territory of the German orders, than could not take advantage of Gedymin in the organization of defensive structures of a new type. However, it should be noted that the construction is likely to participate and local craftsmen, which is reflected in the synthesis of new European achievements of defense architecture and more classic for our land traditions of wooden architecture.

An example of this synthesis are the castles in Lida, Krevo, which in their composition are similar to the castles of the type “Castel” built by the Order [9, p. 255]. However, it should be noted that the castles built in Lida and Krevo are closer in their technique to the castles-Castels located on the territory of Livonia. First, unlike lock-Kastela on the territory of Prussia, composed dominantly of the largest brick castles in Krevo and Lida, close to the castles on the territory of Livonia, the construction of which occupied an important place in natural stone. Secondly, the size of the castle in Krevo and Lida, closer to the castles in Livonia, while the castles in Prussia were smaller and served only as the “base” of the German crusaders [10, p. 18].

Castles in Krevo and Lida, as well as castles in the territory of Livonia served as a refuge for the local population in case of attack. They also held fairs

and collecting tribute from the local population. Examples of such castles are the castles of Wolkenburg, Arash, Golm, Sheraden etc. [10, p. 19].

It is this type of German order castles and most likely served as a prototype for the castle in Krevo and Lida.

Currently, in science the most correct date of construction of the Krev castle are 1320-1330-ies. [7, p. 6]. However, the debate on this issue has not subsided so far.

Food for thought about the influence of the German architectural tradition on the construction of the Krev castle give architectural and archaeological research of the castle, conducted by a number of researchers, M. A. Tkachev, O. A. Trusov, I. Chernyavsky and O. I. Dernovich.

On the surface of the brick, from which the main volume of the castle was built, which is not typical for the architecture of the XIV-XVIII centuries., there are no grooves, although this feature is characteristic of the brick used in architecture on the lands of Belarus in the XIII century. Smooth brick similar to the Krev format (28-28, 5(30) x 13.5(14.5) x 7.5-8(9) cm.) was characteristic of the buildings of Riga in the XIII century. Brick, which is used in the final stage increases (30-31 x 17.5). 9-9, 5 see). A similar increase in brick can also be seen in the stone architecture of Riga and the castles of Courland at the beginning of XIV in [7, p. 6].

At the beginning of the XIV century was built the fortifications of the wrong quadrangular form, and after some time, on the Northern ledge was built Princely tower, but on the contrary built one Small tower [9, p.256]. According to another version, the Small tower was built during Vytautas – on the border of XIV-XV centuries. [4, p. 182]. Originally, the towers was the stone of the slopes that connect the tiers as used in the wooden castles of the crusaders.

According to A. N. Kushnerevich, initially, the construction of the towers was not planned, or it was planned to build them in the corners from the inside. In his opinion, the builders were instructed to build only one tower, inside the castle, near the gate tower [9, p. 256]. On this place in 1989 during architectural and archaeological researches the base of almost square in the plan of a structure of the beginning of XIV century the tower [6, p. 35]. As suggested Kushnerevich an. – Prince's Palace [9, p. 256]. By the nature of the masonry structure coincides with the masonry walls of the castle, which refers to the time of construction of the main volume of defensive fortifications. The structure most likely had two floors. However, according to A. N. Kushnerevich, the builders would hardly have started building the Palace before the defensive towers were erected. Most likely, the building later, which became a Palace, was originally a defensive tower, but was not completed and significantly damaged by the attack of the crusaders, which suggests in their studies Tkachev [6, p. 36; 9, p. 256]. Thus, the architects probably did not have time to build the tower, and after the resumption of construction, the tower was rebuilt into a residential building.

No less important for the concept of the overall picture of the construction of the castle, are the studies of the Prince's tower conducted by Chernyavsky. It was found that on the border of 20-30 years of the XV century in the centre of the tower was installed the cross-post on which was based the finished arches of shaped brick that blocked the room floors. The entrance to the tower was located at the level of the third tier and it was possible to get into it from the battle gallery. Confirmation of the fact that the tower was residential, is the interior, decorated with scenes in the XIV and XV centuries. and thus, the Prince's tower is a donjon [15, p. 98]. Very interesting is the location of the tower – it significantly protruded from the outside of the walls, which greatly simplified the defense of the castle. This type of towers appears in Central and Northern Europe only in the last quarter of the XIV – beginning of XV centuries with the spread of firearms.

Thus, the castle in Krevo is a representative of the Castel castles, which were developed both on the territory of the German Crusader orders and on the territory of the Inc, but with the influence of local social, architectural and defensive features.

A similar pattern is observed in the Lida castle, which, like the castle in Krevo, is a representative of the synthesis of local and European traditions of architecture. Its architecture is a witness of how taking as a basis the architecture of the German order Castels, local and Hanseatic masters adapted the castle to local characteristics and needs. The castle yard, as well as in Krevo, was much larger than that of the order Castels, which allowed to find shelter not only the troops, but also the civilian population [11, p. 33].

In Lida castle, was originally built only one tower, located in the North-Western corner, it combines residential and defense functions. The second tower was built in the late XIV-early XV centuries by the order of Vytautas the great when on, and the Order were a preparation for further military action, and such upgrades were carried out both in the on and since the territory of the Order. It is made of better bricks of smaller size [13].

It should also be noted that the towers were made in the tetrahedral form, characteristic of the local wooden architecture [9, p. 257]. Thus, we see the merger of several traditions of fortification – local and European. The walls, like the ruins of Krevo castle, as well ended up with gallery.

Thus speaking about the castle's Gothic architecture, the German influence clearly seen in two of the oldest stone castles in Belarus – Lida and Krevo.

The influence of German architecture in the XIV-XVI centuries is celebrated not only in castle construction, but also in religious construction in the Belarusian lands. However, at this stage of time, in historiography, the German influence on the Belarusian Gothic and Renaissance architecture is not noted as the main. None of the monuments of Belarusian Gothic architecture contains pronounced features that allow us to speak only about the influence of German religious architecture, but it should be noted that the formation of this concept as the Belarusian Gothic, was not without the direct influence

of German architecture, the ideas and solutions of which seeped into the lands of modern Belarus [3, p. 10]. From the XIV century numerous merchants visited the German cities, and since the XV century the people from the Belarusian lands were educated in German universities. And further research in this area will shed light on this issue.

Since the beginning of XVII century a new style – Baroque has come to the architecture of Belarus. This architectural style comes to the territory of modern Belarus from Italy, as well as to the territory of other European States [1, p. 288].

However, in the near future, the Baroque in Belarus gets its own characteristics, European Baroque traditions quickly merge in synthesis with the Belarusian architectural traditions.

In the eighteenth century the government of the Commonwealth to invite the magnates and the Catholic order of German architects. Thus, ideas and architectural techniques of German Rococo come to the territory of modern Belarus. One of these representatives of the Dresden Rococo is the architect K. F. Peppelman, who designed a New Castle in Grodno [8, p. 12].

A big question is the Central figure of the Vilna Baroque – Johann Christoph Glaubitz. After analyzing his work, some scientists came to the conclusion that, implementing his ideas in the construction of religious buildings on the territory of the Inc, including on the lands of modern Belarus, he was guided by the German ideas of Rococo architecture [8, p. 13].

In German literature, Glaubitz studied in the Czech Republic, which raises the question of the direct dependence of the Vilna Baroque on the South German [17, p. 281]. South German Baroque and Vilna Baroque as an artistic phenomenon became widespread at the same time, and they depended on migrant architects and architectural treatises from Italy to the same extent [2, p. 173].

Weak research of this question does not allow to assert unambiguously that the formation of the Vilna Baroque was influenced only by German architecture. The solution of this issue will bring researchers closer to understanding the influence of German Baroque architecture on the Vilna Baroque, which became the main architectural direction in the architecture of modern Belarusian lands in the XVIII century.

It is necessary to assert the direct dependence of the Vilna Baroque on German architecture with great caution. But the fact of this influence cannot be completely denied. Unfortunately, this area of research in the architecture of Belarus has not received proper attention and requires further in-depth study, which in the end should put everything in its place in this concept.

In conclusion, speaking about the question of the German reception on the stone architecture of Belarus, it should be noted that at present, the only most fully investigated is the question of the influence of castle architecture XIV-XVI centuries. The issues related to the religious architecture of XIV-XVIII centuries. require more in-depth and complete research to establish the degree of influence of German religious architecture on the architecture of the modern territory of Belarus.

Literatur:

1. Вялікае княства Літоўскае: Энцыклапедыя. У 2 т. / Рэдкал.: Г. П. Пашкоў (гал. рэд.) і інш. – Мінск: БелЭн, 2007–2010. – Т. 1: Абаленскі – Кадэнцыя / Рэдкал.: Г. П. Пашкоў (гал. рэд.) і інш. – 2007. – 688 с.
2. Габрусь, Т. В. Мураваныя харалы: Сакральная архітэктура беларускага барока / Т. В. Габрусь. – Мінск: Ураджай, 2001. – 287 с.
3. Габрусь, Т. В. Саборы помняць усё: готыка і рэнесанс у сакральным дойлідстве Беларусі / Т. В. Габрусь. – Мінск: Беларусь, 2007. – 165 с.
4. Города, местечки и замки Великого княжества Литовского: энциклопедия / ред. совет: Т. В. Белова (пред.) [и др.]. – Минск: Беларус. Энцыкл. імя П. Броўкі, 2009. – 312 с.
5. Дзярновіч, А. І. Заняпад ці трансфармацыя? Эвалюцыя статуса Крэўскага замка ў XIV—XVII стст. (па выніках гістарычна-археалагічных даследаванняў) / А. І. Дзярновіч // Замкі, палацы і сядзібы ў кантэксце еўрапейскай культуры: зборнік навуковых артыкулаў: [па матэрыялах міжнароднай навукова-практычнай канферэнцыі, музей «Замкавы комплекс «Мір», 25-26 красавіка 2013 г. / рэдкалегія: В. М. Папко і інш.]. – Мінск: Медысонт, 2013. – С. 23-29
6. Дзярновіч, А. І., Трусаў, А. А., Чарняўскі, І. М. Лёс Крэва / А. І. Дзярновіч, А. А. Трусаў, І. М. Чарняўскі. – Мінск: Польша, 1993. – 45 с.
7. Дзярновіч, А. Крэўскі замак і старажытнае Крэва: праблемы датавання і культурныя асаблівасці / Алег Дзярновіч // Беларускі гістарычны часопіс: навукова-тэарэтычны, навукова-метадычны часопіс. – Мінск: РУП «Выдавецтва «Пачатковая школа», 2017. – № 1. – С. 5-16.
8. Кулагин, А. Н. Архитектура и искусство рококо в Белоруссии: (в контексте общеевропейской культуры) / А. Н. Кулагин. – Минск: Наука и техника, 1989. – 235 с.
9. Кушнярэвіч, А. Да праблемы ўплываў нямецкай готыкі на архітэктуру Беларусі і Літвы / А. Кушнярэвіч // *Castrum, urbis et bellum*. Зборнік навуковых прац. – Баранавічы: Баранавіцкая ўзбуйненая друкарня, 2002. – С. 253-262.
10. Кушнярэвіч, А. М., Волкаў, М. А. Замкі тыпу кастэль Вялікага княства Літоўскага ў еўрапейскім архітэктурным кантэксце / А. М. Кушнярэвіч, М. А. Волкаў // Беларускі гістарычны часопіс: навукова-тэарэтычны, навукова-метадычны часопіс. – Мінск: РУП «Выдавецтва «Пачатковая школа», 2011. – № 2. – С. 13-21
11. Ткачэў, М. А. Замкі Беларусі / М. А. Ткачэў – Мінск: Беларусь, 2002. – 200 с.
12. Ткачоў, М. А. Абарончыя збудаванні заходніх зямель Беларусі XIII–XVIII стст. / пад. рэд. П. А. Раппапорта. – Мінск: Навука і тэхніка, 1978. – 144 с.
13. Труса, А. А. Старадаўніч муроў адраджэнне: мінулае і сучаснасць Лідскага замка / А. А. Трусаў. – Мінск: Польша, 1990. – 78 с.
14. Трусаў, А. А. Манументальнае дойлідства Беларусі XI–XVIII стагоддзяў. Гісторыя будаўнічай тэхнікі. / А. А. Трусаў. – Мінск: Лекцыя, 2001. – 203 с.
15. Чарняўскі, І., Цэйтліна, М. Архітэктурна-мастацкія асаблівасці Крэўскага замка // Каштоўнасці мінуўшчыны. Вып. 4: Помнікі археалогіі: праблемы аховы і вывучэння. – Мінск: Лекцыя, 2001. – С. 97-103.
16. Шчакацін, М. Нарысы з гісторыі беларускага мастацтва. Том першы. (1928, факсімільнае выданьне) / М. Шчакацін. – Менск: Навука і тэхніка, 1993. – 336 с.

17. Schlau, W. (Hrsg.). Die Völker des baltischen Raumes und die Deutschen / hrsg. von W. Schlau. – München: Bruckmann, 1995. – 356 s.

Literatur (Transliteration):

1. Vyalikaye knyastva Litoŭskaye: Entsylkapedyya. U 2 t. / Redkal.: G. P. Pashkou (gal. red.) i insh. – Minsk: BelEn. 2007 – 2010. – T. 1: Abalenski – Kadentsyya / Redkal.: G. P. Pashkoŭ (gal. red.) i insh. – 2007. – 688 s.

2. Gabrus. T. V. Muravanyya kharaly: Sakralnaya arkhitektura belaruskaga baroka / T. V. Gabrus. – Minsk: Uradzhay. 2001. – 287 s.

3. Gabrus. T. V. Sabory pomnyats use: gotyka i renesans u sakralnym doylidstve Belarusi / T. V. Gabrus. – Minsk: Belarus. 2007. – 165 s.

4. Goroda. mestechki i zamki Velikogo knyazhestva Litovskogo: entsiklopediya / red. sovet: T. V. Belova (pred.) [i dr.]. – Minsk: Belarus. Entsykl. imya P. Broŭki. 2009. – 312 s.

5. Dzyarnovich. A. I. Zanyapad tsi transfarmatsyya? Evalyutsyya statusa Kreŭskaga zamka ŷ XIV-XVII stst. (pa vynikakh gistorychna-arkhealagichnykh dasledavannyau) / A. I. Dzyarnovich // Zamki, palatsy i syadziby ŷ kantekestse eurapeyskay kultury: zbornik navukovykh artykulau: [pa materyyalakh mizhnarodnay navukova-praktychnay konferentsyi. muzey “Zamkavy kompleks “Mir”. 25-26 krasavika 2013 g. / redkalegiya: V. M. Papko i insh.]. – Minsk: Medysont. 2013. – S. 23-29

6. Dzyarnovich. A. I., Trusau. A. A., Charnyauski. I. M. Les Kreva / A. I. Dzyarnovich. A. A. Trusaŷ. I. M. Charnyauski. – Minsk: Polymya. 1993. – 45 s.

7. Dzyarnovich. A. Kreŭski zamak i starazhytnaye Kreva: prablemy datavannyia i kulturnyya asablivastsi / Aleg Dzyarnovich // Belaruski gistorychny chasopis: navukova-tearetychny. navukova-metadychny chasopis. – Minsk: RUP «Vydavetstva «Pachatkovaya shkola». 2017. – № 1. – S. 5-16.

8. Kulagin. A. N. Arkhitektura i iskusstvo rokoko v Belorussii: (v kontekste obshcheyevropeyskoy kultury) / A. N. Kulagin. – Minsk: Nauka i tekhnika. 1989. – 235 c.

9. Kushnyarevich. A. Da prablemy uplyvaŷ nyametskay gotyki na arkhitekturu Belarusi i Litvy / A. Kushnyarevich // Castrum. urbis et bellum. Zbornik navukovykh prats. – Baranavichy: Baranavitskaya ŷzbuynenaya drukarnya. 2002. – S. 253-262.

10. Kushnyarevich. A.M., Volkaŷ. M.A. Zamki typu kastel Vyalikaga knyastva Litoŭskaga u eurapeyskim arkhitekturnym kantekestse / A. M. Kushnyarevich. M. A. Volkaŷ // Belaruski gistorychny chasopis: navukova-tearetychny. navukova-metadychny chasopis. – Minsk: RUP «Vydavetstva «Pachatkovaya shkola». 2011. – № 2. – S. 13–21

11. Tkachev. M.A. Zamki Belarusi / M. A. Tkachev – Minsk: Belarus. 2002. – 200 s.

12. Tkachoj. M.A. Abaronchyya zbudavanni zakhodnikh zyamel Belarusi XIII–XVIII stst / pad. red. P. A. Rappaporta. – Minsk: Navuka i tekhnika. 1978. – 144 s.

13. Trusa. A. A. Staradaunikh murou adradzhenne: minulaye i suchasnasts Lidskaga zamka / A. A. Trusaŷ. – Minsk: Polymya. 1990. – 78 s.

14. Trusau. A. A. Manumentalnaye doylidstva Belarusi XI—XVIII stagoddzyaŷ. Gistoryya budaunichay tekhniki. / A. A. Trusaŷ. – Minsk: Lektsyya. 2001. – 203 s.

15. Charnyauski. I., Tseytlina. M. Arkhitekturna-mastatskiya asablivastsi Kreŭskaga zamka // Kashtoŷnastsi minuushchyny. Vyp. 4: Pomniki arkhealogii: prablemy akhovy i vyvuchennya. – Minsk: Lektsyya. 2001. – S. 97-103.

16. Shchakatsikhin. M. Narysy z gistoryi belaruskaga mastatstva. Tom pershy. (1928. faksymilnaye vydanne) / M. Shchakatsikhin. – Minsk: Navuka i tekhnika. 1993. – 336 s.

17. Schlau, W. (Hrsg.). Die Völker des baltischen Raumes und die Deutschen / hrsg. von W. Schlau. – München: Bruckmann, 1995. – 356 s.

Dr. habil., Prof.,
Ordentlicher Mitglied der Akademie der Wissenschaften der RB (Minsk)
Staatliche Universität Mogilev

Igor Marzaliuk

**VON DER ETHNISCHEN GEMEINSCHAFT ZUR NATION:
DIE URSPRÜNGE UND DIE ENTSTEHUNG DER WEISSRUSSISCHEN
(BELARUSSISCHEN) NATIONALEN IDENTITÄT**

**ОТ ЭТНИЧЕСКОЙ ОБЩНОСТИ К НАЦИИ: ИСТОКИ И ГЕНЕЗИС
БЕЛОРУССКОЙ ГЕНЕТИЧЕСКОЙ ИДЕНТИЧНОСТИ**

Sehr geehrte Damen und Herren!

Wie bekannt, hat sich die Geschichte als akademische Disziplin in der Zeit des Nationalismus entwickelt. Dieser Faktor trug sehr wesentlich dazu bei, dass alle wichtigen historischen Exkurse der Neuzeit es zum Ziel hatten, die frühe Vergangenheit zu nationalisieren und dadurch die Entstehung und den Fortbestand moderner Nationen und Nationalstaaten zu legalisieren. Ist es demzufolge möglich, denjenigen Historikern und Soziologen-Modernisten vorbehaltlos zuzustimmen, die behaupten, dass es keine Nationen und deren Urbilder in dem Vormodernen gegeben hätte?

Die Werke von John Armstrong, Anthony Smith, Adrian Hastings, Benedykt Sentara und Sergej Plachij sind meines Erachtens begründetere und nachgeprüfte Quellen für Aussagen und Schlussfolgerungen zu diesem Thema. Diese Forscher argumentieren, und man kann nicht umhin - aus meiner Sicht – ihrer Meinung beizustimmen, dass der Ursprung der modernen Völker in vormodernen Ethnien zu suchen sei, die Anthony Smith „ethnic group“ oder „ethnicity“ nennt.

Ich halte für sehr gelungen die Definition der „ethnischen Gruppe“, vorgeschlagen von Adrian Hastings: Das ist eine „Gruppe von Menschen mit einer gemeinsamen kulturellen Identität, die die gleiche Sprache sprechen.“ Ich teile ebenfalls die umfangreiche Definition der Nation des Forschers als „eine Gemeinschaft, die sich selbst bewusst ist“, „aus einem oder mehreren ethnischen Gruppen herausgebildet wird und in der Regel ihr eigenes Bild hat, verankert in ihrer eigenen Literatur ... hat oder beansprucht das Recht