

9. Donbrovskii, S. (1933). Artists in the courtyard of Anthony Tisengauz (archival materials). Scientific Bulletin of the Polish Academy of Architecture and History of the Art of the Warsaw Polytechnic, 3, 134-140 [in Polish].
10. Dobrovolsky, T. (1948). Polish portrait painting. From studies of art of the era of sarmatism. Krakow: An exposition of the Polish Academy of Arts [in Polish].
11. Gusarsky, V. Monuments of Pinsk and its environs. Retrieved from <http://www.kresy.pl/zobacz-kresy?zobacz/zabytki-pinska-i-jego-okolic> [in Polish].
12. Gyubel Karol. Encyclopedia of PVN. Retrieved from <http://encyklopedia.pwn.pl/haslo/Huebel-Karol;3913055.html> [in Polish].
13. Yodlovskaya, R. (1962 – 1964). Gyubel Karol. Polish Biographical Dictionary. Wrocław – Warsaw – Krakow: Ossolinsky National University, Publishing House of the Polish Academy of Sciences, Vol. X, 124-125 [in Polish].
14. Moshynsky, A. (1876). Chronicle of the Lyubeshiv Collegium of Fathers - Piarists. Krakow: In the printing house of Jagiellonian University under the direction of Ignatius Stelkla [in Polish].
15. Rustavetsky, E. (1850). Dictionary of Polish artists, as well as foreigners, settled in Poland or temporarily staying there. Warsaw: Printed by S. Orgelbrand, Vol. I [in Polish].

Стаття надійшла до редакції 01.09.2018 р.

UDC 738. 1: 65.012.32(339)"17-18"

Shkolna Olga

Doctor hab. of Art Criticism, Professor,
Kyiv Boris Grinchenko University
ORCID 0000-0002-7245-6010
dushaorchidei@ukr.net

THE ROLE OF THE RADZIVIL FAMILY IN THE FORMATION OF THE HISTORICAL, CULTURAL AND ARTISTIC PANORAMA OF EUROPE IN THE XVIII–XIX CENTURIES

The purpose of the work is to systematize the information concerning the industrial productions founded by representatives of the Radzivil family in Europe. The research **methodology** is based on application of historical-cultural and art criticism approaches and historical-chronological method, which allows to realize specificity of occurrence and development during baroque-romanticism epoch in the ethnic territories of Ukraine, Belarus and Poland of some manufactures. Taken together these specified approaches and methods allow to open the importance of the outlined problematics from the point of view of practical cultural science and art criticism through a prism of historical and cultural and art aspects. **Scientific novelty** consists in definition of specificity of the organization of the old-world industrial productions of faience, art glass, jewels, textiles and furniture by the representatives of Radzivil family. It is proved, that a number of manufactures of the designated sort in Zhovkva, Glinsko, Byala Podlyaska, Swerzhen, Neborov, Uritshya, Naliboki, Tshudnov, Olyka, Mir, Alba, Nesvizh, Korelytchi, Slutsk, Lakhwa, based by the Radzivils, laid the foundation of development of a network of the industrial enterprises of capitalist time in the territories of Eastern Europe. **Conclusions.** Nowadays it is possible in retrospection to look at the principles of foundation and specificity of infrastructure of the first industrially and financially successful enterprises in the ethnic territories of Ukraine, Belarus, Poland and Lithuania. The designated territories once were a part of the Grand Duchy of Lithuania and Polish-Lithuanian Commonwealth, economically developed European states. From the end of XVII – beginning XVIII century Radzivils here confirmed by the means of comprehension of separate segments of industrial production their ability to be leaders among domestic industrial centers.

Keywords: Radzivils; the Eastern Europe; manufactures of faience, glass, semi-precious stones, textiles, furniture of XVIII–XIX centuries.

Школьна Ольга Володимирівна, доктор мистецтвознавства, професор Київського університету імені Бориса Грінченка

Роль родини Радзивілів у формуванні історичної, культурної та художньої панорами Європи у XVIII–XIX століттях

Мета роботи полягає у систематизації інформації щодо промислових виробництв, закладених представниками родини Радзивілів у Європі. **Методологія** дослідження базується на застосуванні історико-культурного і мистецтвознавчого підходів, історико-хронологічного методу, що дозволяє усвідомити специфіку появи та розвитку протягом доби бароко-романтизму на етнічних землях України, Біларусі та Польщі низки мануфактур. У сукупності зазначені підходи і методи дозволяють розкрити значущість окресленої проблематики з точки зору практичної культурології та мистецтвознавства через призму історико-культурних і художніх аспектів. **Наукова новизна** полягає у визначенні специфіки організації старосвітських промислових виробництв фаянсу, мистецького скла, коштовного каміння, текстилю та меблів представниками родини Радзивілів. Доведено, що низка виробництв означеного роду в Жовкві, Глинсько, Бялій Подлясці, Свержені, Неборові, Уріччі, Налібоках, Чуднові, Олиці, Мирі, Альбі, Несвіжі, Кореличах, Слуцьку, Лаві, заснованих Радзивіллами, поклали початок розвитку мережі промислових підприємств капіталістичної доби теренів Східної Європи. **Висновки.** Нині можна ретроспективно поглянути на принципи заснування та специфіку інфраструктури перших промислово і фінансово успішних підприємств на етнічних землях України, Біларусі, Польщі, Литви. Означені території колись входили до Великого князівства

Литовського та Речі Посполитої, економічно розвинених європейських держав. Від кінця XVII – початку XVIII ст. Радзивілли тут утверджували засобами осягнення окремих сегментів промислового виробництва спроможність бути лідерами з-поміж флагманів вітчизняних промислових центрів.

Ключові слова: Радзивілли; Східна Європа; виробництва фаянсу, скла, самоцвітів, текстилю, меблів, XVIII–XIX століття.

Школьная Ольга Владимировна, доктор искусствоведения, профессор Киевского университета имени Бориса Гринченко

Роль семьи Радзивиллов в формировании исторической, культурной и художественной панорамы Европы в XVIII–XIX столетиях

Цель работы состоит в систематизации информации относительно промышленных производств, заложенных представителями семьи Радзивиллов в Европе. **Методология** исследования базируется на применении историко-культурного и искусствоведческого подходов, историко-хронологического метода, который позволяет осознать специфику появления и развития на протяжении эпох барокко-романтизма на этнических землях Украины, Беларуси и Польши ряда мануфактур. В совокупности указанные подходы и методы позволяют раскрыть значимость очерченной проблематики с точки зрения практической культурологии и искусствоведения через призму историко-культурных и художественных аспектов. **Научная новизна** состоит в определении специфики организации старосветских промышленных производств фаянса, художественного стекла, драгоценных камней, текстиля и мебели представителями семьи Радзивиллов. Доказано, что ряд производств обозначенного рода в Жолкве, Глинско, Бялой Подляске, Свержене, Неборове, Уречи, Налибоках, Чуднове, Олыке, Мире, Альбе, Несвиже, Кореличах, Слуцке, Лахве, основанных Радзивиллами, положили начало развития сети промышленных предприятий капиталистической поры на территориях Восточной Европы. **Выводы.** Ныне можно ретроспективно взглянуть на принципы основания и специфику инфраструктуры первых промышленно и финансово успешных предприятий на этнических землях Украины, Беларуси, Польши, Литвы. Обозначенные территории некогда входили в Великое княжество Литовское и Речь Посполитую, экономически развитых европейских государств. С конца XVII – начала XVIII ст. Радзивиллы здесь утверждали средствами достижения отдельных сегментов промышленного производства способность быть лидерами среди флагманов отечественных промышленных центров.

Ключевые слова: Радзивиллы; Восточная Европа; производства фаянса, стекла, самоцветов, текстиля, мебели XVIII–XIX столетия.

Statement of basic materials. In the present conditions of globalization, there is an increasing opportunity to study the significant cultural phenomena of the past epochs and to realize their scale as objects of the world heritage in the context of prospects for the development of important areas of world tourism. Preservation of artifacts and monuments important in historical, architectural, ethno-cultural perspective, and care for them allows planning and development of further ways of using, developing and enhancing the inheritance left for us by previous generations.

In this regard, the attention is drawn to the list of potential monuments, which are very likely to enter the UNESCO World Heritage List. They are located in the territories of the former USSR countries and the so-called socialist camp, which are now in the CIS and the European Union. Namely – Ukraine, Byelarus, Poland, Lithuania, Latvia. The history of these countries is interwoven together from the Middle Ages, and passed the common path during the Renaissance and the Baroque era, some regions after the Kievan Rus, Grand Duchy of Lithuania and Polish-Lithuanian Commonwealth ended up being a part of Russia to the present time.

Representatives of the Radzivil family, being wise rulers cared about the future of the region, and country, thoroughly thought and developed the planning of the growth of territories, given the near and far prospects. Therefore, on the territories under their reign - the lands of present-day Ukraine, Belarus and Poland, a network of manufacturing facilities for the production of a highly artistic faience and glass, fabrics, furniture, jewelry, weapons, etc. was developed. In essence, works of art and the achievements of the Radzivil industry were constantly in the field of increased attention to the family during the XVIII–XIX centuries.

In general, according to a connoisseur of genealogy Lev Gunin, the Radzivil family was divided into three main branches. The first two 1) Princes of the Holy Roman Empire and the Dukes of the Goniondze and Medel (since 1518) and 2) the Princes of the Holy Roman Empire and the Dukes of Birzhah and Dubinky on the territory of ethnic Lithuania (since 1547) extinguished in the men's line respectively in 1546 and 1667 [7]. Third – the princes of the Holy Roman Empire and the Dukes of Nesvizh and Olyka (since 1547) extinguished in the men's line in 1813 [3]. But the deeds of the representatives of this family are difficult to overestimate.

Nowadays it is assumed that there were 8 main ordinations (indivisible possessions that were inherited only to the eldest son of the genus) of the Radzivils. The most important part of the ethnic Ukraine was the olycka branch (indivisible territory). In addition to it there existed: the eldest cletska branch, the nesvizka branch, the younger cletska branch, the branch in Dyatliv (and Berdichev), the branch in Polonechka (and Shidlovtsy), the ordination (Nesvizh) branch and the Davydgород branch. The given family had palaces in Poznan, Berlin, Paris, Madrid [5, p. 80], etc., and spread their traditions throughout Europe.

The dynastic ties with the Stuarts and the Bourbons, as well as the Bavarian and Luxembourgish and other monarchs, strengthened the Radzivils position and allowed them to observe the best craft-

industrial models of the territories of foreign states, to study the last word in science and technology and therefore integrate foreign achievements to the national cultural and artistic space and gradually replace import onto elite artistic works of their own production.

In order to secure financing of her highly artistic projects, even Princess Anna Katarzyna began, in the spirit of enlightenment, the development of all necessary elements of the infrastructure of a civilized state in the subordinate territories. Therefore, the Radzivil family as patrons of art claimed their mission in several generations. Thus, in large areas from Ukraine, Belarus and Lithuania to Poland begins the development of inns, building of bridges, dams, mills and the launch of the Dutch cowsheds for future breeding [6].

Earning money by hard working, on the territory of several modern states of Eastern Europe, Anna Sangushkova Radzivil tried to spend on developing of her artistic oriented industrial empire. Further, her foundational vision for the development of industry in the region was supported by numerous descendants, ranging from Michal Kasimir Ribonka and his grandchildren to the heirs of the Radzivil side lines.

This family supported the construction and reconstruction of Catholic and other shrines in large areas from Poland, Ukraine, Belarus to Lithuania, building and renovation of the palaces and castles, around which life started forming all over Eastern Europe, cared for funding Carmelites and Discalced Carmelites (Barefoot Carmelites), reformers, Benedictines, Bernardines, numerous monasteries, including Zhovkva region and Lviv region, was engaged in the foundation of new religious-cultural and craft-industrial centers [2].

At the beginning of the eighteenth century, on return from the emigration from Hungary in 1708, the Radzivil couple started gradually turning Byala in Bilostok region in Poland (Pidlashshya) into a «second Nesvizh» in the cultural-industrial perspective. The princess no longer wanted to live in Nesvizh because everything here reminded her of a number of children she lost. Coffins with their bodies lay in the local church.

In Byala, in order to switch attention to other matters, besides the porcelain workshop, which later made tiles, utensils and accessories, there was also laid a weaving manufactory that produced cloth of the best grades. In addition, the city was active in the production of furniture, lacquered in Chinese style (!), Umbrellas and jewelry. In other words, in each of their large residences, the Radzivil tried to recreate the life of the best cities of Europe, industrially developed and knowledgeable in all artistic innovations [6].

In addition to the aromas of Galician coffee, French perfumes, German porcelain technology, Holland innovations in animal husbandry, Anna was interested in the luxury of Italian architectural trends. By inviting foreign highly skilled craftsmen, the princess managed to build palaces in the style of rococo in Byala (1725) [5, p. 155], as well as in Rokosh and Slavyatin in Belarus. For the decoration of the palaces, architects, foreign artists and decorators were hired (as once court architects and painters from Jan III Sobieski and Mariya Kasimira Louisa de La Grange d'Arquien). They rebuilt, plastically and picturesque decorated newly built palaces, organized the development of scenery wallpapers, tapestries, rugs, unique products made of glass, faience and precious stones.

Just as in Zhovkva, the artists worked on the creation of the Radzivil portrait gallery, so today we know what the representatives of this glorious generation looked like [6]. The churches in Byala, Negnevtyshy, Naliboky, Pyshtshantka, Hayna, Slavyatin, Delyatytsi were built, restored and painted. The stylistics of the construction of these settlements of Eastern Europe today has many similar features, which does not allow them to be separated into different territories.

The works of art made by the court painters, filled the castles in Olyka, Mir and Byala. Later, the Belarus Theater in Nesvizh was built by Anna Katarzyna's son. There musicians, choreographers and many more specialists with Italian, French and other foreign surnames worked. Anna Katarzyna, and later on her son, requested the transfer of knowledge to the local craftsmen, from glassblowers to specialists in faience (referred to as «faience masters» back then).

After the death of mother and brother and, having redeemed Zhovkva from the grandson of Jan III Sobieski, from the beginning of the 1740s, the artistic «yard» of Michal Radzivil Ribonka was formed. That is, at the disposal of the prince there were several groups of artists and specialists with different skills, who can be divided into several lines: Nesvizh (the premiere painter K. D. Geskiy from Saxony (about 1700-1764), U. K. Geskiy, K. Lyutnitskiy, S. Mykolaevskiy, K. Petranovich, Kuntzelman, Maciej, Yan, Tomash); Zhovkivsk (M. Strumetskiy, A. Zashkovskiy, M. Skshitskiy, Krzysztof Radzivilowskiy, Mikola, Alexandr); Kopysk (which appears in the archives without names, several artists who learned to paint in Lakhwa by using the example of the chapel's paintings of the Lakhwen Castle); David, specialist in the wall painting «architecture-like» in 1751 and a master of decorative painting, who worked in Lviv and Olyka during the 1740s – early 1750s. Yakub; contract (V. Petranovich, A. Mellana, A. Manioki); carvers («German», «Polish», Herr, M. Woitsekhovich, A. We(r)zhkhovskiy); sculptors (A. Kulavskiy, Petro); mosaics (A. Novytskiy); molding masters (P. Malevitsh, U. Tshokh, Kontsevitsh, A. Shepetovitsh, A. Zaleskiy); engravers (G. Leibovitsh, L. Zhiskelovitsh, Volodko, Leyser); jewelers (J. H. Zisman); architects (D. Tsioli, D. Fontana, M. Pedetti); stage designers and engravers for the Radzivil theater (Mikhailo Zhukovskiy), who formed their synthetic unique style of architecture, sculpture, painting, and many arts and crafts of Eastern Europe during the eighteenth century, under the influences of which (the symbiosis of Baroque, Rococo and Classicism) the art of the next century was developed [1, p. 16, 18, 26, 32, 37].

However, based on the above data on masters of faience, decorative glass, wood and metal carving and polishing workshops, tapestries, textile workshops for the manufacture of gold-cast belts (kuntush) this list should be significantly expanded.

Indeed, at industrial factories of this kind also worked a large staff of highly qualified personnel. In Zhovkva and Glinsko, there were more than 30 painters long before the appearance of the artistic court of Jan III Sobieski and his relatives of Radzivil, among them the names of the painters of Ivan Rutkovytsh, Yov Kondzelevitsh, Damian Roevitsh and Vasyl Petranovitsh, the potter Oleksandr Malyovnyk (judging by the surname- nickname, specialist in painting). At the era of Mikhal Kazimir Ribonka from 1747 at Zhovkivsko-Glinskyi faience workshop, Francisk Volodko was engaged in furnaces of Zhovkva and Lviv, Choraży (Khorunzhyi) of cavalry corps in Nesvizh, a specialist in the grinding of paint and ingredients and burning in a fire-place. For some time in 1749 he was replaced, apparently, by drafted from the Foggy Albion John Anglish (English). In 1751 Alexander worked there (Aleksandr Strumetsky), a specialist in decorative burning. Mykola Strumetsky or Strumeskiy, possibly the brother of the latter, appeared as a production artist at this time. The two master craftsmen listed with them were Shimko and Janko (Ivanco), whose last names we do not know. Later, from 1837–1838, the decor for printing on the faience of Glynsky was designed by well-known artists Antoni Lange and Karol Auer.

In Byala, Anna Katarzhina Radzivil herself took part in the development and approval of creative projects. In general, the technical side of the development of production since May 1738 was taken care of by Master Raburg, who died April 3, 1741 from apoplexy. Modeler and turner Juliush Gotlib Stadtler was hired to the production from December 1740, who was to teach students and take care of the quality of work. From May 1741 he was officially the Chief Master of Porcelain Factory in Byala. From 1740, his students worked as faience masters. Their names are Jan Krupuz and Maciej Krutshkovskiy from the city of Mir. In addition to them, the painter Kuntzelman was accepted for production, according to the surname, a German, probably from Dresden.

Apart from him, one of the oldest workers of the factory, Christian Friederick Seidel, born in Dresden, who was in the service of Princess Anna in Byala from May 1738, performed additional duties of overseeing the creativity entrusted to him, as a modeler and turner. In 1742, at the factory there were two faience Polish-master, namely Jan Borisewitsh and Wojciech Naruszewicz, as well as one worker, Mykola Kyiovsky, whose surname indicates origin from Ukraine (in fact, from Kyiv). In addition to them, the enterprise also included a student, Dominic Ivanitskiy, who was engaged in «science».

Probably with the consent of Anna Katarzhina Radzivil, leading specialists from Byala Podlaska Raburg and his successor, Stadtler, were engaged in organizing and adjusting of the production process. Master-painter Ksaveriy Geski (Hesky, Esky), local potter, Belarusian Hraymovytsh (Graymovitsh) acted in Sverzhen for Michal Kasimir Ribonka. In 1743 there were painters Maciej Krutshkovskiy and Tomasz Ostrovskiy from Byala, and the German, a painter on the faience of Kuntzelman that came from Byala in 1744. From the previous staff, at the end of the production, remained only Antoni Gizhevsky (or Gilchevsky), and from 1745, the main painter was Nikolaevsky. Since 1761, foreigners had not worked in the production.

In general, the list of faience masters «Manufactory of Sverzhen and polishing workshops», who worked on a permanent basis, in the second half of the 1740s-1750's in the Sverzhen, is as follows: Jan Hraymovytch – master, Maciej Krutshkovskiy (Hrushkovskiy) – master, Tomasz Ostrovskiy – the master, Antoni Gizhevskiy – the master, as well as the workers Jan Russkiy (obviously from Ukraine), Antoni Rudzik, Maciej Senkevtysh, Gregor Palchevskiy, Joseph Panko (judging by the surname – Ukrainian origin), Gregory Prokopovitsh, Daniel Gavriloovitsh. The company's polisher masters included: Jerzy Sobolevskiy (painter), Jan Matushevitysh – master, and several workers – Jan Karpovitsh, Ignaci Pavlovskiy, Stefan Zi(е)nevich, Jan Skoda, Jan Zakhorovskiy, Konrad Gordyi, Gregory Zawkiewitsh, Jadka, Kryshtof, Tomasz Tuleiec (new boy, taken to the tiles in 1753).

In Uritshya, from the times of Princess Anna Radzivil in production since 1741, there were several local potters and their assistants, as well as a master German of the universal creative range, named Dise, a technologist and artist.

In Neborov at the end of the nineteenth century famous artists Josef Chelminskiy, Jozef Pankiewitsh, Vladislav Podkovskiy and Leon Vychulkovskiy worked for Michal Petro Radzivil. Also, the students of the Warsaw porcelain painter place were tied to the company's activities. The owner, Prince Michal Petro Radzivil, took the direct part in designing the shapes and decoration. The French emigrant of Polish origin, Stanislav Tile, ceramicist, specialist in the production of porcelain faience and majolica in Never (France) and Tsmelyev (Tshmelyuv, ethnic Poland), was engaged in the organization of the manufactory of faience and majolica in Neborov. He also designed shapes and drawings of products.

While renting the enterprises the formation of objects was engaged with the carver and modeler Slavomir Zhelinskiy. There were decorative artists working there – Frantsishek Shevtshuk, Yusef Demchinskiy, Yadviga Khizhinska, sisters Celina and Jacobina Zarembiansky, Julia Suska. After the death of the prince in 1903 during 1903–1906, the company's activity was restored under the direction of the well-known pottery and carver Stanislav Yagmin. Teresa Shalovska directed to the third stage of the production of fabrication of works from the 1980s, later, during 1987–1992 – a carver on artistic ceramics, Christina Marik-Andrzejewska.

Well-known masters of the Nalibotsky Glass Factory, by the end of the 1730s, were Jan and Henry Genzov. Later in the 1740s Nikolai and Yan Dubitskiy, as well as Grigir Avchuk appeared.

In Uritshya, in 1740, Wolfgang Landgraf worked on the intricacies of glass craftsmanship. In addition to him, a crystals specialist from Potsdam – Johann Georg Heinz was invited. The art studio was then headed by Frenchman Konstantin Frantisek Fremel. From Uritshsko-Nabilskoyi products, the names of hereditary masters of local origin are preserved. In particular, the engravers and grinders of glass Nicholas, Jan, Peter, Kazimir, Hnat, Todor, Karol, etc. Dubitskiy, several generations of Rimashevsky, Zaleski, Sontsevitsh, Aleksandrovitsh, Adamovitsh, Dashkevitsh, are mentioned.

For special cases, the manufacture of diamond, ruby glass, products with Venetian thread and filigree was entrusted to Saxon masters – brothers Genci and Dreger. A specialist in fancy glass was Jan Friedrich Dzitz. At the Uritshsky Glass Manufactory of Radzivil, the design and manufacture of this assortment during 1739-1765 was dealt with by a master from Dresden H. T. Sherber.

In the second half of the eighteenth century (at the turn of the 1750's and the 1760's) at the Chudnivska Huta a master Torzhewskiy worked, whom Polish scholars identified with the author of the first textbook on glass «Rozmowa o sztukach robienia szkła» by Jozef Torzhewskiy.

Among the jewelers, who worked for the Radzivil in Yankovitshi is the famous name of Jan Kristofor Zizman.

In the tapestry workshops of this genus in Nesvizh, Kazimierz Shihovskiy and Bartamey Nechayovskiy they did the high-level art work. From the Korelitshy, the names of the masters are Maria Kulakovskaya (tapestry), Anastasiya Markevitsh (tapestry), Teresa Lyutnitskaya (tapestry, the wife of the artist Kazimir Ljutnitskiy), (?) Misyukevitsh, (?) Mazurkevitsh (tapestry), (?) Antahovskaya, (?) Bakh(k)anovitsh (tapestry, wife of a Nesvizh conductor) Maria Kulakovskaya (gobelinist), Anastasiya Markevitsh (gobelinians).

Cardboards for tapestries and wallpapers were prepared here by famous Radzivil's court painters – father and son Ksaveriy Dominique and Joseph Ksaveriy Geskiy (father and son), Mikhail Skshitskiy (in other transcripts Skazhitskiy) and Andriy (perhaps Zashkont, originally from Zhovkva (?)) and Kostyantyn (presumably Petranovich (?)).

Famous textile workers, silk knitwear specialists, father and son Jan and Leon Mazharskiy, Armenians with the Hungarian roots, who moved from Constantinople to Ukraine, and then to the lands of the ethnic Belarus, worked on the manufactory of Radzivil in Nesvizh and Slutsk.

From the 1780s at the Slutsk enterprise there were such workers as Andriy Gutovskiy, from Galicia, a flower decoration worker; Mikhail Barantsevitsh, a nobleman, a worker on winding bobbins; Simon Segen, from Nesvizh, a worker in making the base; Jan Ivashkevitsh, from Slutsk, assistant; behind the workstation: Juzef Borsuk, nobleman; Philip Dubitskiy, from Uritshya; Mikhailo Nadolskiy, from Nesvizh; Jan Kantshila, from Slutsk; Jan Rimashevskiy; Jan Dubitskiy, from Uritshya; Olexandr Loyko, from Slutsk; Basil Smeshkevitsh, from the Sverzhen; Florian Michalovskiy, from Slutsk; Karol Sadovskiy, from Byala Podlaska; Frantisek Mashinskiy, from Slutsk; Jan Serikowskiy, from Slutsk; Cradles, all from Slutsk: Pavlo Kulikovskiy; Paskhalis Ivashkevitsh; Yakub Kononovitsh; Vincent Ivashkevitsh; Josef Swientcickiy; Roman Varkhan; Pylyp Tovkatshevitsh; Petro Zenkevitsh; Michalovskiy; Andrey Tshaikovskiy; Simon Senkevitsh; Yakub Voytsekhovskiy; carpenter: Kazimir Simonovitsh, from Slutsk.

Also Khoma Khoetskiy, Yan Godovskiy, Mikhailo Barantsevitsh, Krytskiy, Lyutnitskiy, Andriy, and Kostyantyn worked on Slutsk manufactory.

In Lakhva (modern Brest region), the administrator Zhukhovitskiy, directed the wood-carving and carpenter works, Mr. Freter (apparently, who had at least two or three students) taught science, worked as a master Nikolayevskiy, most likely, Stanislav (from Nesvizh), or his relative, as well as a carpenter Lukash and a few more wood-carving masters. In Zhovkva, in 1747, during the general chapter of the king Yakub Sobieskiy, carpenters and cutters Olexandr, Stebanovsky, Markarark (?), artist Nikolai and his colleagues, artist Olexandr were mentioned, possibly tangent to the Radzivil furniture places.

Besides the latter, Lakhva could have teamed up with specialists from the Michal Kasimir Ribonka's mobile creative team. Namely – among them are mentioned «the German woodcarver», «the Polish woodcarver», woodcarvers – Martin Wojciechovitsh (until 1733) and Andrei Vergkhovskiy (up to 1733), the sculptor-carver Olexander Kulfvskiy (otherwise Kulakovskiy) and the «glorious» Petro Shtshavelskiy from Olyka; mosaicist, probably a nobleman, Mr. Oleksandr Novytskiy; plasterers Petro Malevitsh (also decorator of walls and ceilings), Jozef Czokh; stucco masters Kontsevitsh from Korelitshy, Antoni Shepetovitsh, Antoni Zaleskiy, as well as their students, from two people of each master.

There were woodcarving workshops in Neborov in the late nineteenth century, with Michal Petro Radzivil, talented local masters: carpenter-carver Jozef Trinkowskiy and sculptor Jozef Demchinskiy.

Conclusions. Consequently, the factories of the princes of Radzivil from the 18th to the 19th century consisted of porcelain and faience (Zhovkva and Glinsk, Byala Podlaska, Sverzhen, Neborov); woodcarving manufacture, crystal production, mirrors and gems (Uritshya, Naliboki, Tshudniv, Jankovitshi); tapestry and carpet places, textile workshops for the manufacture of belts, furniture factories (Byala Podlaska, Mir, Alba, Nesvizh – Korelitshi, Nesvizh – Slutsk, Neborov, Lakhva).

Considering the list of these productions, it should be noted that the role of the Radzivil family in the formation of the historical, cultural and artistic panorama of Europe in the XVIII–XIX centuries is especially significant. And considering that most of the above-mentioned companies produced a unique, high-quality, factory products, the importance of which until now is difficult to overestimate. Not all productions has sufficiently complete and detailed information about them, but the fact that it was possible to restore information on artifacts and their reconstruction, is impressive and testifies to the extraordinary importance of the inheritance of the Radzivil family in Eastern Europe.

At the same time, in some residences – such as, for example, in the Nesvizh – they could make things, and use them in other estates, in particular, in Olyka, Mir, Neborov, and others like that. Kuntush belts, copies of highly artistic glass work and extremely expensive crystals, mirrors, rugs and furniture, works of gems of Radzivilian period of the 18th and 19th centuries are of great importance for the development of the culture of Eastern Europe of the appointed era and are now the pearls of the largest municipal and private museum collections in Ukraine, Belarus, Poland, Lithuania and Russia.

Prospects for further research should be associated with the conclusion of a joint Ukrainian-Belarusian-Polish-Lithuanian catalog of preserved artifacts of the Radzivil family manufactures during the era of Baroque-Romanticism.

Література

1. Баженова О. Д. Монументально-декоративное искусство Несвижа XVIII века: европейский контекст и стилистическое своеобразие / автореф. ... д-ра искусствоведения; ГНК «Центр исследований белорусской культуры, языка и литературы» НАН Беларуси. Минск, 2013. 53 с.
2. Баженова О. Радзивилловский Несвиж URL: http://lit.lib.ru/b/bazhenowa_o_d/text_0010.shtml.
3. Гунін Лев. Происхождение рода. URL: http://www.balandin.net/Gunin/Bobruisk/CHAPTER_4/radziwilly.pochodzenie.htm.
4. Документальное наследие Речи Посполитой // <http://archives.gov.by/Radzivily/intro.html> [Назва з екрану]. – Дата доступу: 20.09.2017 р.
5. Князі Радзивілли / В. Александрович та ін. ; відп. ред. Ю. В. Ференцева ; пер. В. Журби та ін. Київ : Балтія-Друк, 2012. 272 с. : іл.
6. Масляницына И. Магнатка-предпринимательница URL: http://delo.by/news/~shownews/magnatka_predprinimatelniza.
7. Martinaitiene G. M. Kontušo juostos Lietuvoje. Vilnius, 2007. 403 s.

References

1. Bazhenova, O.D. (2013). Monumental-decorative art of Nesvizh of the XVIII century: European context and stylistic originality / autoref. ... Dr. of Art History: SNA «Center for Studies of Belarusian Culture, Language and Literature» of the National Academy of Sciences of Belarus. Minsk [in Russian].
2. Bazhenova, O. Radzivilovsky Nesvizh (2017). Retrieved from http://lit.lib.ru/b/bazhenowa_o_d/text_0010.shtml [in Russian].
3. Gunin, Lev. Origin of the genus (2017). Retrieved from http://www.balandin.net/Gunin/Bobruisk/CHAPTER_4/radziwilly.pochodzenie.htm [in Russian].
4. Documentary Legacy of the Polish-Lithuanian Commonwealth (2017). Retrieved from <http://archives.gov.by/Radzivily/intro.html> [Screen Name] [in Russian].
5. Princes Radzivil (2012). / V. Aleksandrovich and others. ; rep. Ed. Yu.V. Ferentseva; transl. V. Zhurba etc. Kyiv. [in Ukrainian]
6. Maslyanitsyna, I. Magnatka-entrepreneur (2017). Retrieved from http://delo.by/news/~shownews/magnatka_predprinimatelniza [in Russian].
7. Martinaitiene, G. M. (2007). Kontušo juostos Lietuvoje. Vilnius [in Lithuanian].

Стаття надійшла до редакції 14.08.2018 р.