

## SUMMARY

This dissertation presents the vision of Poland and its associated themes in the works of the Russian Prince Pyotr Andreyevich Vyazemsky (1792-1878). In the time of Alexander I, he was one of the young Russians who arrived in the Kingdom of Poland to follow a fast career path through clerical service, using it primarily to multiply their wealth. They were not usually interested in the country they arrived in, especially one that needed more political independence. In this aspect, Vyazemsky remained a faithful child of Russian society.

In 1817, Vyazemsky was promoted to the rank of collegiate assessor and was transferred to the office of commissioner N. Novosilcov to the Kingdom of Poland. To find out about Vyazemsky's attitude to the Poles, their history and culture, as well as the role he played in Polish-Russian relations, we have analysed in our work the Russian prince's writing activity during his stay in Warsaw between 1818 and 1822, as well as the next decade of his life until 1831, which, due to the repercussions of the November Uprising, became a turning point in Poland's contacts with Russia.

The emphasis in the research was placed on the ego-documentary part of Pyotr Andreyevich's work, mainly from that time. The first chapter shows the types of ego-documentaries created by Vyazemsky, proving that they are a reasonable basis for studying the chosen topic. Vyazemsky's attitude towards Poland, similar to that of his fellow compatriots, was influenced by centuries-old prejudices and stereotypes highlighted in Chapter Two. It allowed us to understand how complex the web of Polish-Russian mutual relations was until the nineteenth century and how difficult it was for the average Russian to break out of it.

Vyazemsky was not an ordinary man. However, much like himself, his work could be better known in Poland. To date, the incomplete and one-dimensional nature of the Polish research on Pyotr Andreevich needs to be revised to understand Vyazemsky's opinion on the country. Therefore it was necessary to show the prince's character in a broader context of personal, literary and even political connections. It was essential to fulfil this work's primary objective: to find as many Polish themes and tropes in Vyazemsky as possible. It was established that these appeared very frequently in Vyazemsky's correspondence with friends and his critical texts and *Notebooks*.

In his youth, this poet, writer, translator, literary critic and publicist was a military man who took part in Russia's war against Napoleon. He grew up in a household frequented by some of Russia's keenest minds of the late eighteenth and early nineteenth centuries. We have been able to establish that Vyazemsky's views were strongly influenced by authors such as Nikolai

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Karamzin, Alexander Pushkin, Ivan Dmitriyev, Vasily Zhukovsky, Alexander Griboyedov, Nikolai Gogol, Yevgeny Baratynsky, Fyodor Tyutchev, Konstantin Batiushkov, and Denis Davydov. Vyazemsky's personality was also formed by his participation in Russian literary societies, particularly Arzamas. All this is shown in the Third Chapter describing the years leading up to Vyazemsky's arrival in Warsaw.

Chapter Four examines Peter Andreyevich's attitude to Polish literature. Vyazemsky's time in Warsaw proved decisive in shaping him as a critic, translator and interpreter of some Polish works and authors, among whom Ignacy Krasicki, Franciszek Morawski, Julian Ursyn Niemcewicz and Adam Mickiewicz stood out. These writers have been popularised in Russia largely thanks to Vyazemsky.

Ego-documents showed that Vyazemsky's image of Poland was shaped by his interactions with writers and representatives of the Polish scientific elite and based on his reading of historical works and political contacts. It is tackled in Chapter Five, which presents Vyazemsky's vision of Polish history, patriotism and government affairs. It is shown that his work in the Council of the Polish Kingdom, his observation of the actions of the Russian administration in Warsaw towards the Poles, and his observation of the Sejm and some Polish politicians, influenced the time the Russian prince spent in Poland to shape him as a liberal thinker.

Vyazemsky enjoyed travelling around Poland. His peregrinations left a mark in his *Notebooks* and *Letters*. By writing down many of the prince's travel reflections, we became acquainted with his travel itineraries and the critical and comparative remarks on the differences between Poland and Russia. All of this allowed us to see which parts of these descriptions resulted from the author's objective knowledge and what stemmed from the prejudices he had brought and transferred from Russia and with which he had to function in Warsaw. The effects of our observations are to be found in Chapter Six.

It can be said with certainty that Vyazemsky, who arrived in Poland full of prejudice, distance, and criticism towards Poles, became an ardent promoter of Polishness, as well as a faithful friend to many Poles under the influence of active participation in Polish culture and the socio-political life of the Polish Kingdom. His attitude evolved surprisingly quickly and permanently from unfriendly through distanced to positive. Years after he has departed from Poland, Vyazemsky would still have a sense of connection to its culture and elites, and his role in the Polish-Russian relationship of the time will always remain unique.

