

Summary

The doctoral dissertation *Sophia Olelkovich the Last Princess of Slutsk. Myths and Reality* written under the supervision of Professor Antoni Mironowicz deals with life of Princess Sophia of Slutsk, member of Olelkovich-Slutsk family. The aim of this dissertation is to describe the most important events in the life of the Princess of Slutsk (1586-1612) and to show her portrayal in literature and art, as well as controversies concerning her faith. In order to show her status in the hierarchy of Grand Duchy of Lithuania the life of princess' ancestors was analysed. Much attention is given to functioning the Duchy of Slutsk under the rule of the Olelkovich-Slutsk.

The dissertation consists of five chapters and introduction. The introduction presents the historical and literary background of the thesis, its aim, the scope of the research and methodology. The state of scientific research on the legacy of Olelkovich line is also presented.

Chapter One entitled *The Duchy of Slutsk to the end of 16th century* focuses on the creation and functioning of the Duchy of Slutsk–Kapył to the end of 16th century. It deals with the beginnings of the Duchy of Slutsk which emerged from the Duchy of Turov and Pinsk in the 17th century. The chapter describes the time when the duchy came under Olelkovich rule. It also puts emphasis on its autonomy, the role of boyars and the importance of heriatge. In this chapter we can find information on the territorial boundaries of the Duchy of Slutsk, changes in its territorial division, layout of landed property and degree of independence from grandducal authority. This part of disseratatin analyses the multifunctional role of the Duchy of Slutsk in the life of Grand Duchy of Lithuania.

Chapter Two entitled *The Ancestors of Sophia Olelkovich the Last Princess of Slutsk*, addresses the issue of the princess' forebears who lived in different social and historical realities. It starst with information about prince Aleksander Vladimirovich who died in 1454. It describes public and family life of Simon Olelkovich (1420-1470) and Mikhailo Olelkovich (died in 1481). It illustrates the history of the Duchy of Slutsk under the leadership of Anastasia Slutskaya (died in 1524) and her son Yuri I Olelkovich (1492-1542), relations between Semen Juriewicz (died in 1560) and Halshka from Ostroga (1539-1582), life of the princess' granparents: Yuri II Olelkovich (1530-1578) and Katarzyna Tęczyńska (Catherine Tęczyński) (1558-1592) and her father Yuri III (1559-1586), her uncles: Iwan Symeon (Simeon IV who died in 1592) and Aleksander (died in 1591). This chapter describes ancestral connections of

Olelkovich dukes' with families of Gasztołd, Jarosławowicz, Ostrogski, Twerski, Mścislowski, Chodkiewicz, Radziwiłł and Kiszka.

Chapter Three entitled *Sophia Olelkovich's life story* describes subsequent stages in her life: youth, marriage with Janusz Radziwiłł (1579-1620), her stay on the Radziwiłł's court. The thesis examines Olelkovich's early period of life: education, time under the care of Castellan of Vilno Hieronim Chodkiewicz and his family. It focuses on premarital negotiations of Hieronim Chodkiewicz and Voivode of Vilnius Krzysztof Radziwiłł 'Perkūnas' (1547-1603) which took place in the years 1595-1600. The thesis includes documents from these negotiations and explains the legal framework and social background. The place of sacrament and problem of religion are discussed thoroughly. As a legal guardian, Hieronim Chodkiewicz was in control of underage Olelkovich's assets. He was bound to show documents such as a record of financial affairs or exigible debts. Chodkiewicz was also supposed to set out the legal situation resulting from remaining under Castellan's of Vilno protection. Financial decisions taken by spouses were scrutinized.

Chapter Four entitled *Sophia Olelkovich in literature and art* shows artistic and literary creations of the last Princess of Slutsk. Works concerning Sophia Olelkovich have been appearing from the Baroque epoch through the literature of the Romantic era, Young Poland, interwar period to the present day. The Baroque epoch was full of panegyric and funeral works. Works by Stanisław Kołakowski Jaćwieżyusz (1565-1622), Salomon Rysiński (1565-1625), Daniel Naborowski (1573-1640), Atanazy Kalnofojski (first half of the 17th century) are scrutinized. In the 19th century attempts to win the princess' heart attracted interest of many historians, literary scholars, memorialists and writers. Literary texts concerning Princess Sophia of Slutsk by Józef Ignacy Kraszewski (1812-1887), Józefina Osipowska (died in 1853), Teodor Korwin-Szymanowski (1846-1901), Balys Sruoga (1896-1947) and other authors are discussed. The portrayal of Sophia Olelkovich in literature and art on the basis of historical context is presented. Particular attention is drawn to the role of the Princess of Slutsk in modern culture (Belarusian especially). Creations of Sophia Olelkovich in modern literary works by Irena Maslencyna, Nikołaj Bochodzjaża, Ludmiłą Rublewska and Belorussian filmography are analysed.

Chapter Five entitled *The Dispute Over the Princess of Slutsk in Hagiographic and Historical Literature* focuses on argument about membership to Catholic or to The Eastern Orthodox Church. In this part of dissertation attempts are made to identify factors which had influence on the beginning of worship of the princess (political, social and natural) in the 19th

century. This worship originated at the end of the 17th century. This part of thesis is based on manuscript and printed sources, nineteenth-century novels, modern hagiographic texts.

The dissertation contains materials which illustrate the legacy of Sophia Olelkovich and Dukes of Slutsky. The dissertation was enriched by numerous photocopies of manuscript documents (these materials come from the National Archives on Wawel – Archiwum Młynowskie Chodkiewiczów number 51-52, the National Archives in Krakow – Rusieccy collection number 50). It is also enriched by appendixes such as: Inventory of the the Duchy of Slutsk from 1600, the register of lists concerning assets which were held by Hieronim Chodkiewicz, a genealogy of Olelkovich-Slutsk line and their connections with other families, map of the Dutchy of Slutsk and places which belonged to it within Grand Duchy of Lithuania. The dissertation includes part of aria from the opera Radvila Perkūnas by Jurgis Karnavičius (1884-1941), pictures of solists from Vilnius State Theatre acting in this opera, aquarelle by famous Young Poland artist Józef Mehoffer (1869-1946) entitled *Marriage Sophia Olelkovich with Janusz Radziwill in 1600 (1869-1946)* and other cultural text refering to Sophia Olelkovich.

In the conclusion, the most important issues presented in the dissertation were summarised and research questions concerning Sophia Olelkovich and her ancestors were formulated.