

ABSTRAKTY I INFORMACJE O AUTORACH

ABSTRACT. Agata Jakubowska, *Piotr Piotrowski. Portret praktyka krytycznej historii sztuki* [Piotr Piotrowski. A Practitioner of Critical Art History]. „Artium Quaestiones” XXVI, Poznań 2015, Adam Mickiewicz University Press, pp. 5-14, ISBN 978-83-232-2911-7. ISSN 0239-202X.

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ROZPRAWY

ABSTRACT. Albert Boesten-Stengel, *Danzig am Mittelmeer. Die Bronze-skulptur des Neptunbrunnens – Ikonographie, Bilderfindung und Bedeutung* [Gdańsk on the Mediterranean. The bronze sculpture of the Fountain of Neptune – iconography, artistic invention and meaning]. „Artium Quaestiones” XXVI, Poznań 2015, Adam Mickiewicz University Press, pp. 35-61, ISBN 978-83-232-2911-7. ISSN 0239-202X.

The bronze statue of Neptune (around 1615–20) in the Long Market (Długi Targ) in Gdańsk unifies two opposed antique prototypes, a contrapposto figure which shows the god Neptune peacefully resting, and a dynamic figure applying the trident, his weapon, in combat. The new combination represents mimetically the changeable nature of the god's liquid sphere, the sea. In its artistic invention the statue manifests such an exact knowledge and familiarity with the study of antiquity and the artistic methods from Michelangelo Buonarroti until to Giambologna (Jean Boulogne, 1529–1608), that we have to look for the artist among those trained in sixteenth Century Florence. Among the works of the Dutch Hubert Gerhard (1550–1620), trained until to 1581 in Florence in the circle of Giambologna and later active in Augsburg and Munich as a leading Northern Mannerist artist, the Archangel Vanquishing Lucifer (1588) at the facade of St Michael's Church (Munich) comes most close to the movement expressed in the Gdańsk Neptune.

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ABSTRACT. Tadeusz J. Żuchowski, *Wo manchmal die Gebeine bleichen* [Where Human Bones Can Still Be Found]. „Artium Quaestiones” XXVI, Poznań 2015, Adam Mickiewicz University Press, pp. 63-77, ISBN 978-83-232-2911-7. ISSN 0239-202X.

The paper focuses on the transformation of the Poznań city cemeteries into parks after World War II. An intellectual inspiration has been *The Call of the Toad*, a novel by Günter Grass.

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Mateusz Salwa, *Estetyka, etyka i logika ogrodu. Filozofia Rosaria Assunta* [The Aesthetics, Ethics, and Logic of the Garden. Rosario Assunto's Philosophy]. „Artium Quaestiones” XXVI, Poznań 2015, Adam Mickiewicz University Press, pp. 79-99, ISBN 978-83-232-2911-7. ISSN 0239-202X.

The essay examines a philosophical interpretation of the idea of the garden by the contemporary Italian aesthetician Rosario Assunto (1915–1994). From the 1970s Assunto worked on a philosophical theory that was supposed to answer the question, “What is the garden?” He was interested in the “idea of the Garden” which ontologically and epistemologically defines real, historical gardens. It is an idea of harmony between man and nature, based upon the aesthetic experience of the latter and realized in different ways across history, according to different “garden poetics” which depended on historical circumstances. For Assunto, gardens are places where aesthetics, ethics, and logic are combined together. His goal was to analyze various forms of such combination, and to achieve it he referred to real gardens, garden literature, as well as classic German philosophy of Kant, Hegel, Schelling, and Schiller.

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ABSTRACT. Barbara Arciszewska, Makary Górczyński, *Urban Narratives in the Age of Revolutions: Early 20th century Ideas to Modernize Warsaw*. „Artium Quaestiones” XXVI, Poznań 2015, Adam Mickiewicz University Press, pp. 101-147, ISBN 978-83-232-2911-7. ISSN 0239-202X.

The essay analyzes the article “Marzenia warszawskie” (“The Warsaw Dreams”), published by the poet and social activist Antoni Lange (1861–

1929) in 1906, in the turbulent period of the 1905–1907 revolution. The paper examines Lange's visionary ideas of for the future Warsaw as one of the most creative and complex Polish responses to the rapid urbanization of the 19th century and emergence of urban, social, and political conflict of Russianruled Poland. The analysis focuses on the moment when broad public concern for architecture and urban planning started affecting debates about how to modernize Warsaw, the third largest city of the Russian empire.

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ABSTRACT. Piotr Juskiewicz, *Biuro, natura, wyobraźnia, wiejska chałupa, fabryczna hala. Wizerunki artystycznej pracowni w dokumentalnym filmie o sztuce czasów PRL-u* [Office, Nature, Imagination, Hut, Engine Room. Representations of Artist's Studio in the Documentary Film on Art in Communist Poland]. „Artium Quaestiones” XXVI, Poznań 2015, Adam Mickiewicz University Press, pp. 149-169, ISBN 978-83-232-2911-7. ISSN 0239-202X.

The present paper is an attempt at an analysis of representations of artist's studio in the documentary film on art in Poland from 1945 till 1989. When a studio is shown through a film, its status of representation comes to the foreground very distinctly just because of the properties of the medium. The filmic image of a studio does not have to be limited to the studio's interior since the cinematic montage allows the director to expand it freely by adding some historicizing or contextualizing frames.

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MISCELLANEA

ABSTRACT. Grażyna Ryba, *Interpretacja jako inspiracja? Dekoracja drzwi do kruchty katedry poznańskiej* [Interpretation as Inspiration? Decoration of the Porch of the Poznań Cathedral]. „Artium Quaestiones” XXVI, Poznań 2015, Adam Mickiewicz University Press, pp. 171-193, ISBN 978-83-232-2911-7. ISSN 0239-202X.

In the southern porch of the Poznań cathedral there is a swinging door etched in bronze and brass, made in 1972. The main argument of the paper is that the iconography of the Poznań door derives from the texts by Lech Kalinowski and, above all, Zdzisław Kępiński, who in his article, "The Symbolism of the Gniezno Door," was the first to emphasize the significance of the border and the connection of its decoration with the correspondent figurative panels of the bronze Gniezno door.

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