

**Summary**

**MICHAŁ HAAKE (Adam Mickiewicz University, Poznan) / Symbolism and geology. On the motif of earth in Ferdynand Ruszczyc's creativity**

The text is an attempt at a new recognition of the semantics of Ferdynand Ruszczyc's painting *Ziemia* (The Land). Through the comparison with the works of European painting, in the dialogue with which the Polish artist shaped his work, the sphere of the earth was interpreted as a place of emergence of animal and human figures. The range of clouds stretched over them, for which the model was the image of the sky from Raphael's fresco *Disputation of the Holy Sacrament* was recognized as a representation of the order of transcendence. The imagined confrontation of both spheres was read as a visualization of the most important dispute of the second half of the 19<sup>th</sup> century concerning the origin of the world and man, which broke out between the religious and scientific worldviews after the publication of Charles Darwin's works that were widely commented in the Polish press and translated into Polish.