

**Summary**

**RYSZARD KASPEROWICZ (University of Warsaw) / Woelfflin – one hundred years later**

The paper was delivered at a methodological seminar held last year in Rogalin by the Institute of Art History at The Adam Mickiewicz University in Poznań. The text refers to a hundredth anniversary of publishing Heninrich Wölfflin's *Principles of Art History* – one of the most important books in the history of this discipline. In the following paper the author strives to show certain changes that appeared in Wölfflin's reflection over such issues as: meaning of artistic expression, ways of its reception, last but not least, ways of shaping the so called viewing forms and their style-creative potential. The paper focuses our attention on strong relations between the Swiss scholar's vision of autonomy of art history and maturing his views on the nature of artistic seeing. The text also refers to the genesis of Wölfflin's standpoint and strong repercussions which influenced the scholar's methodological attitude, of, as it were, certain apriorical premises of an aesthetic nature, which had been assumed by him, and which he applied to a classical form and logics of its development. As a result, after a hundred years, it has occurred that the texts by the Swiss researcher can still function as an extremely important source of learning about the intellectual situation of art in the first decades of the 20<sup>th</sup> century. This sort of sceptical and pessimistic conclusion of the text was confronted in a discussion that took place after the paper had been delivered, with Wölfflin's unquestionable achievements seen as inspiration not only for very important persons in history of the discipline of art history (Paul Frankl, Panofsky's criticism, Edgar Wind) but also for the reflection developed by various artistic milieus.