

### Summary

#### **WITOLD MIEDZIAK (The Poznan Society for the Advancement of Arts and Sciences) / “The memory of Middle Ages” in church architecture of Italian architects in 16th c. Poland. Problem outline and research postulates**

It is undoubtful that the Italian Renaissance, understood as the totality of phenomena associated with the concept of the revival of antiquity, had a huge impact on European culture. Simultaneously, there is no question that the development of the revival idea on the Apennine Peninsula was different than in the rest of Europe, north of the Alps. These differences resulted primarily, but not exclusively, from the firm establishment and influence of medieval traditions. The contrast between north and south of Europe was particularly visible in church architecture and in the, newly emerging, artistic one. Artists and art theorists of the Apennine Peninsula were generally oriented towards the reception of ancient forms (or ones considered to be antique), but were usually critical towards Gothic architecture, identified as a foreign German style (*maniera tedesca*). On the other hand, in north-of-the-Alps Europe, late-medieval architecture was often perceived as an element shaping one's own identity. In case of some countries, such as Germany or France, it was even associated with the “national” heritage, which however was not in contradiction with the reception of the Italian forms *all'antica*. This reception usually proceeded twofold; either it was a direct “transfer” of Italian Renaissance patterns, or their compilation with the Gothic style. This dualistic approach also characterized the architecture of the early modern Polish Republic. Moreover, it is already recorded at the initial stage of the reception of Renaissance forms in Poland. The goal of this thesis is to outline the problem of “the memory of Middle Ages” in the sacral buildings of Italian architects in the 16th c. Poland, defined as the problem of the influence of medieval traditions. The attempt to answer the questions about the factors influencing the retrospective dimension of the works of these artists takes into consideration recent research results, as they allow to phrase an innovative hypothesis about the special influence that the medieval tradition of the Apennine Peninsula had on mentioned works. Moreover, the hypothesis is also encouraged by the conclusions presented in the preliminary research results.