

**Summary**

**PhD MARCIN WISLOCKI (University of Wrocław) / Hugo is moving East. Notes on Herman Hugo's *Pia Desideria* in Central European protestant art**

It is well known that Hermann Hugo's *Pia desideria* (1624) met with wide reception in Europe, exceeding religious boundaries. This study is an attempt to characterize the impact of emblematic compositions from this work on the Protestant ecclesiastical art of Central European territories, such as the Duchy of Pomerania, Royal and Ducal Prussia and Silesia. The subject of the study is the ways of using these patterns – strategies for selecting emblems and methods of their transposition, modification and situating in a specific context, as well as the ideological meaning and functions of the constructed cycles. The presentation of a broader background of the reception of these compositions allows to explain – at least to some extent – the reasons for their popularity in Protestant circles. The heart devotion (*Herzfrömmigkeit*), which has been developed as a result of the changes in Lutheranism, has increased the interest in the bridal mysticism. These transformations were not limited to the repertoire of representations, but also influenced the evolution of how the function of images had been understood. An important novelty was not only that certain aspects of spiritual life were visualized, but also the postulate, voiced *expresis verbis*, to meditate upon images. This is confirmed not only by pictorial metaphors, but also by the very engravings contained in works of devotional character and representations in the ecclesiastical space illustrating this kind of practice.