

ABSTRACT

In my dissertation, I analyze selected works by Stanisław Wyspiański from his late period, which spans the years 1900/1902 to 1907. During this time, there is a noticeable trend towards a style that I refer to as *archaisation*. I define its key features as the use of decontextualized and transformed elements of artistic tradition, intended to evoke a sense of ahistorical or transhistorical *antiquity*, or even *primitivism*. This, in turn, aims to prompt reflection on the fundamental causes or principles (*Arché*) that govern human behavior, both within communities (political, professional, or familial) and at an individual level (the rules shaping one's perception of others, the world, and oneself) in beholder's mind. The dissertation is divided into three parts: the main text, appendices, and illustrations. The first part is further divided into two sections. The first section addresses theoretical issues. In this section, I present the research method and current scholarly discourse while reconstructing the ideological contexts surrounding previous interpretations of Wyspiański's art. The second section is analytical. Here, I examine interior and furniture designs, portraits, and landscapes, respectively. I also highlight the ideological and artistic contexts of Central Europe that frame Wyspiański's *œuvre*.

A handwritten signature in black ink, reading "Michał Słodkowski". The signature is written in a cursive, somewhat stylized script. The first name "Michał" is written in a smaller, more compact hand, while the last name "Słodkowski" is larger and more prominent, with a long, sweeping underline that extends under the entire signature.