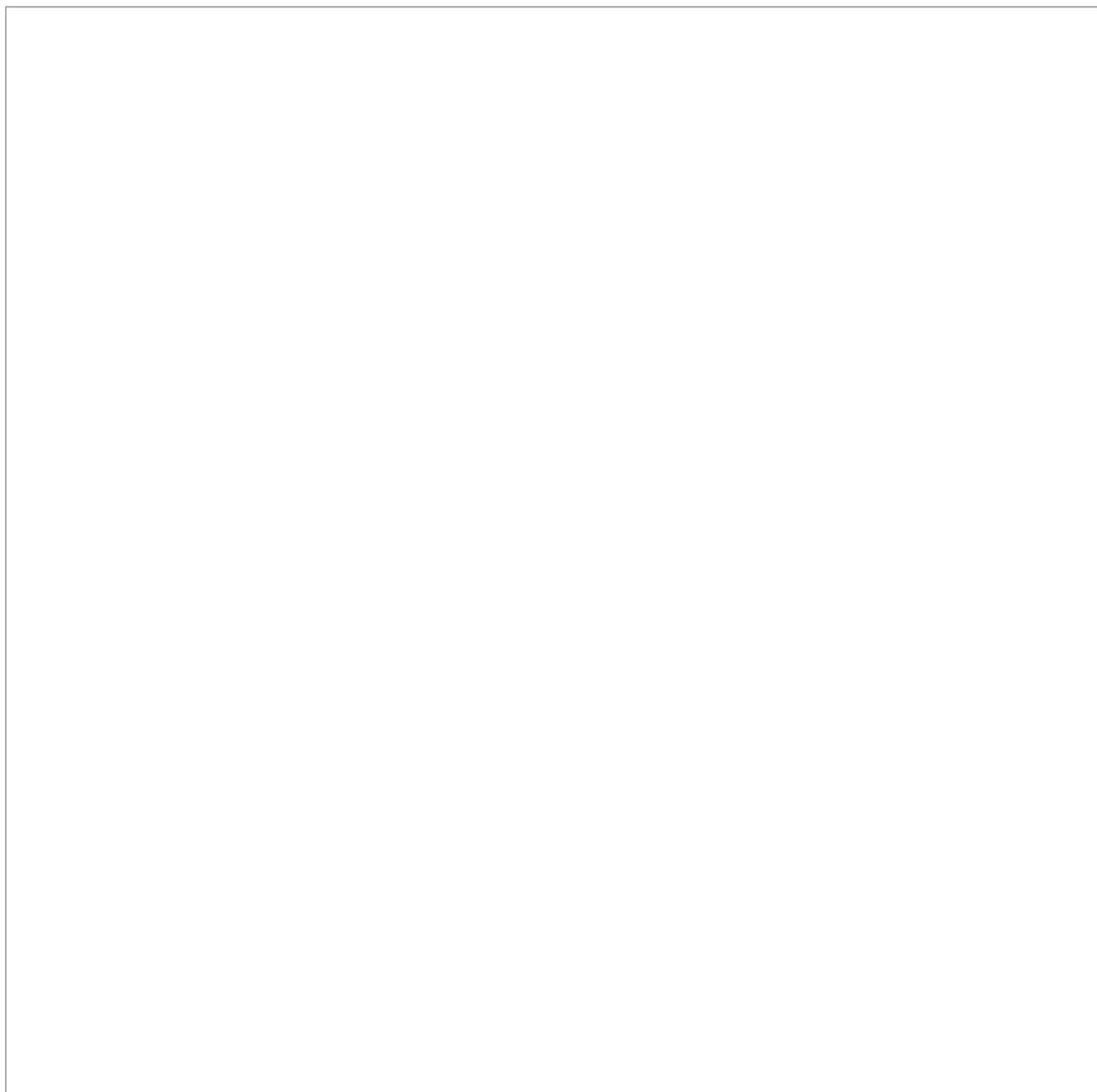


Sculpture “Madonna of Krużłowa”



- Author unknown
- Date of production early 15th century (ca. 1400)
- Dimensions height: 118 cm, width: 45.5 cm
- ID no. MNK-I-119
- Museum [The National Museum in Kraków](#)
- Oddział The Bishop Erazm Ciołek Palace
- Gallery Art of Old Poland. The 12th – 18th century
- Subjects [religion](#), [sculpted](#)
- Technique [gilding](#), [hollowing](#), [sculpture](#), [polychrome](#)
- Material [wood](#)
- Acquired date donated by Parish Priest Władysław Szymanek from the Church of Nativity of Blessed Virgin Mary in Krużłowa Wyżna in 1899
- Object copyright The National Museum in Kraków
- Digital images copyright public domain
- Digitalisation RDW MIC, Małopolska's Virtual Museums project
- Tags [rzeźba](#), [sztuka sakralna](#), [gotyk](#), [Matka Boska](#), [styl piękny](#), [Matka Boska z Dzieciątkiem](#), [3D](#)

The figure passes as the most perfect sculptural work of art of the so-called Beautiful style epoch (around 1400) within the Małopolska region. A repertoire of forms elaborated previously in stone sculptures was transformed into a wooden sculpture (so-called Beautiful Madonnas); characteristic cascades of folds at the sides, frontal folds running through Mary's torso at a semicircle, shaping the letter V below, and even lower, on a pedestal spreading widely, as an optical base of the figure. A particular feature of the sculpture is the protrusion of Infant Jesus and giving him spatial autonomy, which causes the composition to be harmoniously balanced. The turned heads of Mary and Infant Jesus, corresponding with each other in a mirror image, emphasise the psychological unity of Mother and Child which is expressed with unusual authenticity. This does not exclude the profound symbolism of this religious representation. The nudity of Infant Jesus is of particular significance: it is an expression of the cult of the body of Christ as a guarantee of redemption. It was solely human nature that made Christ capable of suffering and — in consequence — Redemption.

Madonna was discovered for science in 1899 thanks to Stanisław Wyspiański, who drew its picture during an excursion by the students of the School of Fine Arts in Kraków. Since that time, the sculpture has become one of the best known Gothic works of art in Poland. The figure is also easily recognisable by foreigners. In the second half of the previous century, Madonna of Krużłowa was lent for the most prestigious foreign exhibitions of Polish art.

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