

The sculpture of the Mother of God Full of Grace from the Church in Blizne

The sculpture is located in the niche of the side altar. It probably dates back to around 1515-1520 and is made of painted linden wood. It was part of the group of sculptures adorning the shrine of the main altar that represented the scene of Annunciation. It is allegedly a piece by a Lesser Poland artist, drawing upon the oeuvre of Veit Stoss.

The sculpture is around one metre high and represents Mary kneeling. In front of her, on a prie-dieu, lies an open book. Mary tilts her head back towards her right shoulder. Her hair flows down her shoulders and back with smooth waves. It is light brown in colour. Mary's inspired face is of a very light complexion. What is striking is her particularly high forehead. The clear arches of her thin eyebrows are raised. They give the face a puzzled look. Her pensive blue eyes look into the distance. A narrow nose and lips create a delicate look. The round chin crosses into a plump neck with a skin so light that it does not differ much from the white of her dress. Its neckline is finished with golden tape. She is clad in a simple dress with narrow sleeves. Mary folds her fine hands for prayer. They touch each other only with their fingertips.

A magnificent golden coat with a blue lining flows down her shoulders. Numerous folds cover Mary's body from her loins down. A coattail lies on the pulpit of the prie-dieu, pressed with the book. The folds make numerous bulges and expressive lines. On the one hand, they make the coat look as if it was casually cast over the prie-dieu. On the other, they make a precisely designed composition. Its shape is evocative of movement. The open book has dark-red covers and brown page edges. Emerging from behind the folds of the coat, the prie-dieu is dark beige in colour.

Everything clearly suggests that Mary has just stopped reading. She is turned to her right-hand side. It is assumed that this is where the sculpture of the Archangel Gabriel used to be situated. Above the figure of Mary, in the niche, there is a sculpted dove. It has spread wings painted with silver paint. The bird's beak and legs are painted gold. This is a representation of the Holy Spirit.

Mary's specific pose shows that the whole scene was modelled after the woodcut by Albrecht Dürer, itself part of his series "Small Passion" of the late 1510s.