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### **The Late Gothic crucifixes from Lower Silesia - monography and catalog of works**

In my doctoral thesis I would like to take up the topic of the late medieval crucifixes from Lower Silesia. This subject - even though it seems to be well-known – did not get a full study. Silesia, because of its location and the thriving artistic workshops, simultaneously absorbed new trends from German and Flemish art and was also responsible for spreading them in other regions. That is why the research of this subject is essential. Exploration of this issue may be a preliminary step to recognize many aspects of the Late Gothic sculpture. Therefore I would like to not only create a richly illustrated catalog but also to try to answer the bothering questions related to the form and function of these figures.

In my dissertation I am focusing on the crucifixes from the late medieval period, created after the so-called *International Gothic*. The time limit set for my deliberations is the period of The Hussite Wars - that was a time of rapid changes in which the soft style, characteristic for the first half of the fifteenth century, clearly gave way to realism and sharply broken folds from the second half of that age.

The starting point for my further research will be to conduct a reliable query which will allow me to find preserved works as well as archival materials. These studies seem to be particularly valuable because of the fact that most of the churches from which the currently known examples of the Late Gothic crucifixes come have never been fully researched and still do not have catalogues. Parts of my doctoral thesis, like the detailed descriptions of an objects and an attempt to trace their history, will often be the first scientific work devoted to them from the time of its creation. I would also like to link the sculptures from Lower Silesia to formal and style groups which – based on the analogies appearing in this works – will allow me to trace the influences of foreign workshops appearing in this region. This analysis will also let me compare the Lower Silesian crucifixes with objects that were created in neighboring regions at that time.

The first part of my project will concern symbolism of the cross and theoretical issues connected with crucifixes like their types or the meaning of the crucifix in the furnishings of the sacred interior. In this paragraph I will also discuss the functioning of the crucifix which is dependent on emplacement of the sculpture (e.g. element of the altar, rainbow beam). This part will end with considerations about the problem of present location of the late medieval crucifixes (objects *in situ*,

objects transferred within one temple or transferred to another sacred interior; crucifixes exhibited in museums) and how the changing of location of the sculpture affects its function.

The second part of my dissertation will be devoted to analogies between already known crucifixes from Lower Silesia (both preserved and not preserved). These relations will be traced on the basis of similarities in the silhouette of Christ, perizoma (loincloth) and the shape of the cross. I will also discuss here the problem of preservation of crosses in medieval images of crucified Christ. Based on the analogy to paintings and the goldsmith's craft I am going to reconstruct the shapes of crosses, which have not been preserved.

The third part of my doctoral thesis will be the comparative formal and style analysis of selected examples of the Late Gothic crucifixes from Lower Silesia. I would also present and compare analogous examples of crucifixes in neighboring regions like, for example, Lesser Poland.

The last part of my dissertation will be the richly illustrated catalog of the Late Gothic crucifixes from Lower Silesia. Every catalog note will contain both basic information (like dimensions or state of preservation) and also all information – already known from archival sources and newly explored as well – about provenance, history and transformation.