

Text on the topic of The Madonna of Most tries to prove possibilities of reading pictorial and symbolical meanings in the specific opportunity of the unique compositional example of an image modalities and its morphological construction. By the distinction of concrete mutual relations, which are intermediated in the structure of painting, the place of man in the front of the specific artifact of medieval culture. The text focused on autopsy aim to outline, if it is possible to extend current knowledge of this image and by its insertion into painting contexture of individual allusions to reach hardly available borders between verbal and non verbal aspects.