

1. St. Andrew's Church in Lipnica Murowana

was built in the 14th century on a cruciform plan. The nave and the chancel form the longer part of the building. There are side chapels both on the right and left side halfway along the church, forming the arms of the cross. A sacristy was later added on the left side of the chancel, as viewed from the main entrance. The whole church building is 28 meters long. At the widest, that is across the side chapels, it is 20 meters wide. A 31-meter-high tower rises above the facade. The church is covered with a gable roof made of new ceramic tiles of brick-red colour. The walls are plastered and painted cream. The facade was built of irregular blocks of sandstone. The last renovation took place between 2009 and 2011.

The frontal wall of the facade is supported with two massive buttresses. They are several meters high masonry elements that reinforce the sides of the building. Above the facade and the vestibule ascends a massive quadrilateral tower. It is plastered. There is a clock at the top of each of its walls. Light-coloured hands cruise around black dial plates with Roman numerals. Beneath the clocks, there are semicircular windows without panes. The facade features a window topped with a soft arch. It is filled with stained glass. Underneath the window is the main entrance. The stone arch-shaped portal is an original medieval element. The entrance is guarded by a black forged gate.

The side chapel on the right has one window and a vestibule with a door. There are two high windows in the chancel wall. Between them there is a stone buttress. The chancel is closed by a three-sided apse. It is a trilateral wall, where the middle part is perpendicular to the opposite wall and two side parts are at an obtuse angle to it. They contain recesses in the shape of elongated windows. The wall is supported with stone buttresses.

The sacristy has metal doors and two small windows, as well as two buttresses. In the wall of the left side chapel, there is a high window.

St. Andrew's church was founded by King Casimir III the Great. This is corroborated by a document from July 1, 1363 preserved until today. The temple was repeatedly destroyed in fires, wars, and the mid-17th-century campaigns, or the so-called

Swedish Deluge. Nevertheless, it has survived. At the side entrance there is a stone baptismal font from the 14th century. Is it possible that St. Simon of Lipnica was baptised in it?

2. The church of St. Simon

was erected in the 17th century. It is 13 meters high. It counts less than a 100 square meters. It is a single-nave building with two small side chapels. It is 10 meters wide and 13 meters long. The building is very simple. The gable roof is covered with sheet. A small tower called a ridge turret crowned with a cross rises on its top. The walls are plastered and painted pale-yellow.

The very top of the facade is decorated with a cross. Underneath it, there is a circular window with stained glass. Coloured planes form the discernible shape of a cross. In the middle of the wall, there is an arched window. It contains a stained glass featuring the Mother of God with Baby Jesus. Beneath, in a recess, there is a relief depicting the patron saint of the church. St. Simon wearing a habit kneels with his arms raised. In his right hand, he holds a cross. The relief is framed with a square border of white plaster. Below the sculpture, there is the main entrance. It consists of a simple wooden door with a semicircular arch. It is surrounded with a portal made of sandstone blocks. Two commemorative plaques of black marble are embedded on both sides of the entrance. They contain engraved inscriptions. The plaque on the right side of the entrance reads, "In the honour of the children living across the ocean for their attachment and generosity. Macierz Lipnica, 1934". The inscription on the left-side plaque reads as follows. "This little church was rebuilt in the years 1964—66 thanks to the generosity of the inhabitants of Lipnica living in America and the contribution and efforts of Prelate Franciszek Bardel. This plaque is embedded here for future generations by thankful compatriots and inhabitants of Lipnica on the 50th anniversary of his priestly ordination in the 1966 year of the Lord."

Against the side wall and to the right, there is the annex with the sacristy. The three-sided end of the chancel is supported with two stone buttresses. Daylight is provided in the interior of the church by several windows with a semicircular transom.

Opposite the main entrance to the temple, within the fence surrounding it, there is a stone wall made of sandstone. It serves both as a gate and a campanile. Over the gate, there are three arcades. Two larger ones on the same level and the third, smaller one, above them. There is a bell hanging in each of them. It is a so-called bell-gable.

The church was founded by Prince Lubomirski at the instigation of King Władysław IV Vasa. The building was located on the site of the house where St. Simon had been born.

3. A positive organ

is a portable instrument. It is very similar to a regal. From the outside, it has the form of a wooden coffer or chest, hence its other name: chest or box organ. The casing is 70 cm long, 45 cm wide and 45 cm high. It contains a keyboard, a system of pipes and two bellows. The instrument in the Lipnica church is dated back to the early 17th century. It is still in full working order today.

The outer side of the casing has the colour of brown wood. Both longer sides contain little doors with two panels. The hinges are made of a dark forged metal. The doors are locked with a key. In the middle part, there is an openwork. It takes the form of a lattice of diagonally arranged slats of wood.

Upon opening the doors on the one side, there is a wooden keyboard followed by three rows of metal pipes. The first row contains 45 pipes, the second—36, and the third—29.

They are arranged by size from right to left. The smallest one on the right is about 10 cm and the largest one is about 30 cm high. The shorter the pipes, the thinner they become. The thinnest of them have a diameter of around 1 cm, while the thickest ones—of ca. 2 cm. The keyboard consists of 45 black and light keys. The light ones are in the colour of brown wood and are about 10 cm long. The black ones measure around 6 cm.

Opening the door on the other side reveals three rows of wooden pipes in the shape of cuboids. They are used to tune the instrument. In the first row, they are positioned vertically. There is 36 of these pipes in this row. The shortest, of about 10 cm, are on the left. They gradually become longer until they reach 20 cm. Wooden

pegs are stuck in their upper ends. Moving these pegs up and down enables the tuning of the instrument. In the farther two rows, the pipes are positioned horizontally. There are 8 pipes in the second row and 7 in the third.

The lid of the casing is divided into two longitudinal parts. They can be lifted on one side to reveal two bellows. Their fanfold construction is made of wooden strips joined with leather stripes. When the bellow is up, viewed from the side it resembles a half-open book. This is why this type of positive organ is sometimes called a bookcase. Lifting and lowering the bellows causes the flow of air inside the pipes and thus the production of sound. Hence, when a musician plays the keyboard, another person lifts and lowers the bellows.

The positive organ in St. Leonard's Church in Lipnica Murowana is one of seven working instruments of such type in Poland. From time to time, concerts presenting its timbre take place here. It was played, among others, by a Japanese pianist Mariko Kato and Professor Elżbieta Stefańska, a great figure of Polish and global harpsichord music.

4. The surroundings of the church of St. Leonard in Lipnica Murowana

The church of St. Leonard is picturesquely situated at the banks of the small river Uszwica. It lies out of the way, a few hundred meters from the last households in Lipnica Murowana. It was built on the site of an 18th-century cemetery, which still functions today.

There is a wooden bridge extended over Uszwica. It is 3 meters wide and about a dozen meters long. The balustrades are made of rectangular timbers. The river runs in a several-meters deep bed with steep slopes. The banks are abundantly overgrown with deciduous shrubs. The surface of the bridge is cobble-stoned. At the end of the bridge, in the middle of its width, there is a knee-high stone stake. There is a lime tree pierced with a sword engraved on one side of it. It is the Lipnica coat of arms. The other side features the letters UNESCO.

The church is located precisely opposite the bridge and faces it with its shorter, western wall. They are about a dozen meters apart. A 2-meter-wide alley made of sandstone plates leads to the church's door. It runs across a lawn. The cemetery

together with the church occupies around 1.3 acres of land. The whole area is surrounded with a fence made of wooden timbers.

Four meters from the church's western wall, there is a great patulous oak. It is almost twice as high as the humble shrine. In its several-meters-wide-trunk there is a cavity. It is so large that an adult can comfortably fit in, having at least one meter of free space above their head.

The rear part of the church and its right side are surrounded with graves. Those closest to the temple are the oldest ones. Some of them are dated back to the 18th century. Gravestones overgrown with moss are made of sandstone and marked with a cross. There are also obelisks with engraved inscriptions and reliefs depicting skulls, bones or heads of angels.

The picturesque area around St. Leonard's church is usually tranquil and favours contemplation. The humble Uszwica river, normally flowing a swift shallow current, sometimes transforms into a rushing river. During the flood of 1997, it almost washed away the invaluable monument. It was saved thanks to the inhabitants of Lipnica and—the old oak. The rescuers tied the building with ropes to the tree trunk. Thus the church resisted the surge of the element. However, the water pouring inside the church building washed off the bottom part of the internal wall paintings.

5. The building of St. Leonard's Church in Lipnica Murowana

The church was built in the 15th century. Its building material was larch wood. Charming with its simplicity, the humble shrine has only 96 square meters of usable surface. It is 16 meters long, 8 meters wide and 13 meters high. The church is covered with a gable roof. This means that there are two roof slopes on two sides of the ridge. A ridge turret rises halfway along the roof. This little tower is around 2 meters high and crowned with a cross. The church consists of a nave and a chancel. The nave is a space dedicated for the faithful. It measures 8 by 8 meters. It takes half of the church's length. At the end of the nave, the building's outline narrows by a meter symmetrically on each side. Hence the width of the chancel is 6 meters. The wall enclosing the chancel has a trilateral structure, where the middle part is

perpendicular to the opposite wall and two side parts are at an obtuse angle to it. The whole church is uniformly dark-brown.

The shorter wall of the nave is the western wall. There is a massive wooden door in it (currently not in use) and a little window. The southern wall, perpendicular to it, features an entrance with a high stone threshold and a portal cut out in the shape of a leaf. There are four rectangular windows in this wall. The trilateral wall enclosing the chancel is the eastern wall. The other long wall of the building is the northern wall.

There is a little wooden skirt roof encircling the church. It covers a porch. This skirt roof is attached to the walls at the height of around 3 meters. It slopes obliquely to rest on 2-meter-high pillars. Along the bottom edge, there are semicircular gutters hewed out of wood.

The roof, three walls until the line of the porch and the skirt roof are shingled. Thin rectangular wooden slats are chiselled in such a way that they overlap each other like fish scales. Only the western wall is coated with vertical planks. The bottom part of the walls within the porch is neither shingled nor planked. Here, 40-centimeters thick rectangular timbers are left bare. They are the main structure of the church building. They run horizontally along the whole wall. They are joined at the corners of the building by notching. One log interlocks with another without any nails. It is the so-called horizontal log construction. The flooring of the porch is made of uneven fieldstones. The porch itself is referred to as "soboty", which means "Saturdays". This term originates from the custom of parishioners coming for the Sunday service from far away, who used to arrive on Saturdays. They stayed the night in such a porch. The skirt roof provided the wearied faithful with a shelter from wind, rain, and snow. The church of St. Leonard is oriented, that is the chancel with the main altar is directed to the east. It has a symbolic meaning: in the end-times, Christ is supposed to come from the east, or from the direction of Jerusalem. The church in Lipnica is the only one among six wooden temples in Lesser Poland and Subcarpathia declared a UNESCO World Heritage Site that has been preserved in an almost unchanged shape. Therefore, bowing our heads under the low roof of the porch and leaning on the rough logs of the walls, we can feel like the erstwhile travellers seeking repose.

6. The Interior of St. Leonard's Church in Lipnica Murowana

St. Leonard's church is characterized by the simplicity of form and abundance of polychromes, that is wall paintings. The oldest fragments of polychromes come from the 15th century, and the youngest ones from the 18th century. Their dull shades and the archaic way of imaging determine for the most part the unique character of this monument, constituting its one-off charm.

The interior of the church is divided into two parts, each around 9 meters long. The nave, is the part with benches for the faithful, while the chancel is the part with the main altar, where a priest celebrates the Mass.

The walls and the vault are made of timber. The floor is lined with plates of beige sandstone. The vault is flat and made of planks. It is about 7 meters high. Along the side walls of the nave, the vault lowers by 50 cm. The lowered part is one meter wide. It resembles a case attached under a vault, hence the name of this element: *zaskrzynienie*, which may be rendered as incasement. Each plank is decorated with a floral ornament. There are branches sprinkled with leaves winding all over the vault. Flowers are blooming. Their petals are arranged in rhombuses and circles. Red, blue and green are the dominant colours.

Today, the church is usually entered from the south. In this wall, the only one with no polychrome, there are two rectangular windows. Five baroque paintings featuring the images of saints hang on it. On the western wall, perpendicular to the previous one, there is a small gallery called *matroneum*. The walls and balustrades are decorated with polychromies. They illustrate the Ten Commandments and the Dance of Death. The northern wall, opposite the entrance, is covered with a polychrome depicting the Way of the Cross, as well as flowers, leaves, and rows of trees. Halfway along the wall, there is a pulpit. At the end of the nave are side altars. Wooden triptychs lie on stone tables, that is altar stones. They present scenes from the lives of saints and the Adoration of Baby Jesus. On the floor, there is a wooden threshold separating the chancel from the nave. Above it, at about 3.5 meters, there is a so-called rood beam with the figures of Christ, Mary and St. John. The chancel is slightly narrower than the nave. Simple chairs and benches stand along the walls. The

northern wall is decorated with a depiction of the Last Judgement. The eastern wall features the Crucifixion and the southern one presents the Last Supper and an image of Mary and St. Simon of Lipnica. There are two rectangular windows in this wall lighting the chancel. Against the eastern wall, there is a stone altar. A wooden triptych with scenes from the life of the church's patron, St. Leonard, stands on it. The main painting in the triptych depicts St. Leonard in a black habit and handcuffs. This is because he was famous for freeing prisoners. Behind the altar, there are several priceless chasubles hanging on the wall. Some of them are dated back to the 18th century. They are covered with fine embroidery.

The regular decorative pattern on the vaults was painted with the use of templates cut out of leather, so-called stencils. Hence the name of this type of ornament: stencil paintings. The paintings, presenting scenes from the Bible or symbolizing religious terms, had an educational function. Thanks to them simple illiterate people could have learned the articles of faith.

According to the local tradition, the current church of St. Leonard is supposed to have been erected on the site of a previous pagan temple, which is evidenced by the pillar supporting the triptych on the main altar, considered to be a depiction of Światowid.

7. The rood beam with the Crucifixion sculpture group in St. Leonard's Church in Lipnica Murowana

The rood beam together with the sculpture set located beneath the vault, between the nave and the chancel, was created in the late 16th century. It consists of several elements: the beam and the wooden figures of Mary, Christ on the cross, and John the Apostle standing on it.

The beam is 5 meters long. It is massive: about 30 cm wide. It is at the height of about 3.5 meters. Precisely beneath it, on the floor, runs the wooden threshold. There are three sculptures standing on the beam. The first one on the left is the figure of Mary. It is around 120 cm high. It has the dark-brown colour of wood. Mary is slender. She wears a simple draped robe. Her hair is covered with a veil and her face and neck are surrounded with fabric. Mary tilts her head slightly to her left, that

is to the cross. Her large eyes express deep sorrow, but also her acceptance of the fate. Her hands are clasped in prayer at the height of her waist. Toes of her bare foot emerge from underneath her robe.

The figure of Christ on the cross is larger than Mary. It is around 2 meters high. The dark-brown cross is around 3 meters high. At the top of the vertical beam hangs a tilted plaque with the letters of the abbreviation "J. N. R. J." (j, n, r, j). Translated from Latin, it means: Jesus the Nazarene, King of the Jews. The almost naked body of Jesus is nailed to the cross. It is painted with a fair pink paint of a dull shade, imitating the hue of human skin. The sculptured locks of hair and beard are black. His head is surrounded by the crown of thorns. It is slightly tilted to his right shoulder, that is in the direction of Mary. Christ's eyes are closed. His face expresses perfect serenity. He looks as if asleep. The outlines of tensed muscles and tendons are marked on his extended arms. His hands are pierced with nails in the middle. Ribs are clearly visible on his chest. His face and torso are covered with hundreds of red scratches: flagellation marks. His hips are covered with a grey cloth, tied on the right. His legs are smooth, with no anatomical details. The right leg is slightly bent in the knee. The feet are put together and pierced with one large nail.

The dark-brown sculpture of John the Apostle is around 120 cm tall. The Apostle tilts his head slightly backwards. Locks of curled hair fall down on his neck. His face is beardless. He turns upwards in inspiration. His hands are clasped at the level of his waist. The figure is wrapped up in the folds of his robe and cloak. Bare feet emerge from underneath the garments.

The rood beam has a twofold function. It is a structural element supporting the building at the junction of the nave and chancel. It also bears a deep symbolic meaning. Its location between the nave as the place for the faithful and the chancel as the place corresponding with heaven refers to the notion of salvation. The faithful gathered in the nave look at the chancel and against its background they see the rood beam and the Crucifixion. They are thus reminded that Christ had to die on the cross so they could be saved and go to heaven. This is the covenant between God and people. Since the deluge, it was symbolized by a rainbow.

8. The pulpit in the church of St. Leonard in Lipnica Murowana

The pulpit from 1711 was attached to the northern wall of the church. Its bottom edge is about 1.5 meter above the floor. The platform for the priest is in the shape of a hexagon and is one meter wide. Six narrow stairs lead to the platform of the pulpit. They run just against the wall, from the side of the altar. The balustrade of the stairs and the platform is made of solid planks of wood. It is decorated with painted floral ornaments and the figures of the four Evangelists. The dominant colours are white, green and red.

The balustrade consists of five walls. It encircles the hexagonal platform from five sides. The sixth side is connected with the stairs. From the top, the balustrade begins with a horizontal plank painted red. This plank is also the pulpit for the priest. Beneath it, there is a decorative cornice that runs around the pulpit. A wider blue beam first, and a thin red slat underneath. Under the cornice, the walls of the balustrade are covered with flower paintings. Their unfolded white petals are arranged in rhombuses. The centres of the flowers are yellow. Under the line of flowers runs a cornice of red and blue slats. Further down, there are rectangular plates of the pulpit walls featuring the portraits of the Evangelists. Mark, Luke, John, and Matthew are depicted against a smooth beige background. Their heads are surrounded with white circles of aureoles. They all stand and wear draped robes and cloaks. At the level of their bare feet, in the right bottom corner, there are attributes of the Apostles, that is the symbols that are permanently connected with a certain figure. The manner of painting is very simplified, archaic. The faces are depicted with no individual details.

St. Mark is portrayed on the plate adjacent to the balustrade of the stairs. His bearded, gently smiling face is surrounded with locks of brown hair. His right hand presses an open book against his chest. In his left dropped hand, he holds a stylus. It is a simple little stick, sharpened at one end. It was used for writing. At the bottom, from behind the folds of St. Mark's robes, emerge the neck and head of an animal. It reaches the level of the saint's knees. The depicted animal resembles a furry dog. However, judging by the context, we know that it is a lion. The next plate is decorated with the figure of St. Luke. His face is almost identical to that of St.

Mark's. Under his right armpit, he holds a closed book with a bent arm. He also has a stylus in his left hand. From behind St. Luke emerge the head and the front legs of an ox. Its curved horns protrude upwards. On the next plate, there is St. John. According to tradition, he is portrayed without a beard, as a young man. He holds a stylus in his right hand. On his left hand, he has an open book. Its pages are covered with wavy lines of a written text. In the right bottom corner, there is a black bird with folded wings. His head is directed to St. John. We can tell by his curved beak that it may be an eagle. The fourth person on the next plate is St. Matthew. He has a serious, bearded face. Under his right armpit, among the folds of his blue cloak, he holds a closed book. He too has a stylus in his left hand. There is a winged human figure leaning out from behind his feet, depicted from its waist up. The fifth wall of the balustrade is painted white and contains no picture. Beneath the Evangelists runs a line of red and blue slats, as well as floral ornaments in the shape of leaves. This motif also decorates the balustrade of the stairs.

It is worth noting that three of the Evangelists: Mark, Luke, and Matthew, hold styluses in their left hands. The theme of left-handedness virtually does not occur in sacral painting. Various hypotheses may be posed to explain this phenomenon. One of them says that the craftsman painting the portrait with the use of a stencil accidentally turned it over. Hence the effect of a mirror image. But it may also have been done on purpose. This question will yet remain unanswered.

9. **The Last Supper—a polychrome in the church of St. Leonard in Lipnica Murowana**

The painting was created in 1689. It is anonymous. It hangs in the chancel on the southern wall. Standing opposite the main altar, it is on our right hand side. It is around 6 meters long and 2 meters high. It occupies nearly the whole length of the chancel wall and reaches the bottom edge of the windows. Its composition is simple and symmetrical. It features Christ and the twelve Apostles. The men sit around a long table. The majority of them are opposite us. Two of them sit at the shorter side edges of the table. One figure is painted with its back turned to us. Almost all of the

men are bearded. They wear simple robes with long sleeves. The folds of their robes are marked with dark lines. Cloaks hang down from the men's shoulders. The figures are depicted from their waists up. The colours are dull, faded. White, yellow and blue are the dominant colours.

The central character is Christ. He sits halfway along the longer edge of the table. His fair hair reaches his shoulders. Clearly marked eyebrows lie above his widely open eyes. His thin mouth is surrounded with a fair beard. It covers his neck and reaches to his chest. Christ's robe is dark-blue and his cloak is yellowish. He raises his arms bent in elbows. The palms of his open hands face us. The figure emanates metaphysical serenity. Above his head hangs a simple white curtain. It consists of two parts pinned up on both sides. The upper part of the curtain is decorated with a row of flowers.

A boy sits before Christ. He rests his back on Christ's chest. He is slight in build and much smaller than Jesus. The locks of his fair hair fall down onto his shoulders. He tilts his head to the right. His face is sad, smooth and beardless. The young man wears a greenish robe. He rests his elbows on the table.

There are five Apostles sitting both on the right and on the left side of Christ. Four of them opposite us, and the fifth at the short side of the table, depicted in a three quarter view. All of the men are bearded. Some of them have shorter and some longer hair. They all wear light-coloured robes. Their faces are painted schematically, with no characteristic features. They rest their arms on the table and press their hands to their chests.

Opposite Christ sits one man with his back turned to us. His red hair falls down onto his shoulders. He has a cloak on his back.

The table is covered with a white tablecloth. There are round blueish plates lying on it. Yellow spoons rest on the plates. An Apostle who is the third person on the right hand side of Christ holds a goblet in his hand. Flat platters lie in front of Christ and on his right hand side. There are red globules resembling grapes on one of them. The bottom part of the table blurs away and the painting vanishes. It was washed away in the flood of 1997.

According to the tradition of depicting the evangelical scene of the last supper of Christ with the Apostles, it is assumed that the young beardless man is St. John. And

the man who presents his back to the viewers is Judas. Although the scene is static and the characters simplified, the composition gives the impression of tension between these two figures. Christ's face is turned to Judas. His inspired eyes are directed this way but as if above the traitor's head.

10. **The Last Judgement —a polychrome in the church of St. Leonard in Lipnica Murowana**

The painting occupies the northern wall of the chancel. Standing opposite the main altar, it is on our left hand side. The painting was created in 1689. It is anonymous. It is around 6 meters long and 3 meters high. It begins at the top edge of the wall and extends downwards. The bottom part gradually blurs away, but it does not vanish entirely. This part was washed away by the flood in 1997. The composition is divided into two horizontal parts, separated with a line of dark clouds. In the upper part, the background is yellow. The central character is Christ in a red cloak. There is a man kneeling on his right side and a woman on his left side. Both of them wear sweeping robes. Further to the right and left wreathes a crowd of people and angels. The bottom part of the composition begins beneath the cloud line. Here the colours are faded. In some places, it is difficult to discern the contours of the figures. There is an angels standing in the centre. A number of people and angels stand on his right hand side. To the left, there is a man, an angel and a devil.

Christ is the largest character in the picture. A red elliptic rim encircles him. A white curved line begins at the level of his hips. It goes downwards reaching the level of his feet. Christ has long brown hair and beard. He raises his right hand in a blessing gesture, while his left hand is dropped down. His cloak encircles his naked torso and wraps around his neck. Its edge flutters as if lifted by the wind. Along his hips and thighs, it is arranged in numerous folds. His bare feet rest on a black and white globe. The black part is moon-shaped. Under the globe, four children's heads emerge from a dark cloud. They have wings extended on both sides instead of necks. On Christ's right side, a man is kneeling on dark clouds. He has long hair and beard. His figure is covered with drapes of a reddish robe. He clasps his hands in prayer. It is assumed that this is John the Baptist. On Christ's right side, a woman is kneeling. It

is his mother, Mary. Her head is surrounded with an aureole. Her hair covered with a light blue veil. Her robe is white and her cloak is blue. Mary also clasps her hands in prayer. Three winged heads of angels emerge from the clouds on which she kneels. Groups of majestic men and women in blue, white and red robes stand on both sides of Christ. One of the men on the right side holds an open book. Dark clouds with several angelic heads float above the figures.

The central figure in the bottom part of the composition is Saint Michael the Archangel. He wears a knight's helmet. His chest is covered by a buckler, an element of tin armour. Extended wings grow out from his shoulders covered with a red cloak. He holds a sword with a flaming blade in his raised left hand. The bottom part of the figure blurs away. Three figures stand on the left side of the Archangel. In the middle, there is a naked man. An angel in a long robe holds his right hand. His left hand is pulled by a black demonic character. Its pointed ears and horns protrude upwards. It leers on the man.

On the Archangel's right side, there is a group of people and angels. A blurred figure of a fair-haired woman stands closest to him. An angel in a red robe holds her right hand. He smiles gently, and his other hand points upwards. There, another angel in a green and red robe points to a dozen or so crowded men. Their naked bodies are only covered with loincloths. Three angles in wind-blown robes fly above them. One of them holds a long trumpet. The other two hold hands of two people and lift them. At the bottom of the painting, the paint vanishes almost completely. It reveals the rough surface of 15th-century larch logs full of knots.

The Last Judgement is a popular theme in medieval painting. This manner of presenting this motif was based on the final book of the Bible, called the Revelation to John. The scene including a man, an angel and a devil symbolizes the fight for the soul, referred to as a psychomachy.