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.