# MORYŃ - Pulpit and bell in the parish church of the Holy Spirit

A Baroque pulpit at the Moryń church is a unique sacral historical object of West Pomerania. Its high artistic value is determined by the masterly sculptural work present in full sculpture, relief, as well as ornamental woodcarving.

From the very beginning, the parish church in Moryń was equipped with tower bells. Over the centuries, Gothic bells destroyed in fires were replaced with new castings. Of the four bells currently in use at the church in Moryń, the three oldest date back to 1928.

#### Baroque pulpit

#### History

The pulpit was created in 1711, funded by Christian and Barbara Elisabeth von Schönebeck, the then owners of the town and patrons of the Protestant church. Its creator was sculptor and woodcarver Heinrich Bernhard Hattenkerell, who was one of the most outstanding artists of the modern era in the New March. Together with his workshop, he created numerous interesting objects used to furnish church interiors (pulpit altars, baptismal angels, pulpits) in the neighbouring villages (e.g. Stołeczna, Kurzycko, Stare Objezierze, Narost, Zatoń Dolna).

The monument inventory of 1927 reports that the cost of the pulpit amounted to 200 thalers, not including the painting work. Unfortunately, the original polychromy and paintings in the panels have not been preserved to the present day: they were removed in the 19th century (cleaned to bare wood). The canopy has also not survived and is no longer present in the archival photographs from the 1920s. In our times, the pulpit underwent conservation treatment with the reconstruction of minor carving and woodcarving defects.

#### Description

The wooden, wall-mounted pulpit is situated at the north pillar of the chancel arch. What has survived of the original form is the pulpit's complete main body with support and a stairway with a parapet (balustrade), as well as a gate at the closing of the straight flight of the stairs (facing the chancel).

The lectern is decorated with a high-class figural sculpture and with richly shaped woodcarving. The main body, of a pentagonal layout, has a support in the form of four connected volutes, decorated with acanthus, bellflowers and motifs of angel heads.

The central sections of the walls of the main body contain arcaded panels with full-length figural sculptures in the foreground. From the left to the right, the figures of the Evangelists are depicted in the following order, with attributes at their feet: St. Matthew (with an angel), St. Mark (with a lion); in the central panel there is a figure of Christ Blessing (with a representation of the Paschal lamb); then St. Luke (with an ox) and St. John (with an eagle). The figures are depicted in *contrapposto*, in dynamic poses, emphasised by the arrangement and modelling of the flowing robes with a dense rhythm of oblique, detailed folds. Expression and emotions are also evident in the facial features and hand gestures. Among the group of sculptures, the figure of Christ is dominant, opening his arms composed along a diagonal line crossing the arcade frame.

The depictive content is complemented by a rich set of ornamental elements and details. The corners of the main body are ornamented with mouldings with acanthus, curling downwards into volutes, embracing the plinth profile like brackets. In the crowning zone, winged angel heads are the dominant motif. Carefully carved in high relief, they accentuate the corner axes, while their symmetrically spread wings, with finely worked plumage, provide an additional frame for the arcades with figural carvings. Curled acanthus leaves, shell palmettes, suspended festoons and flower-fruit garlands complement the decoration.

The stairway parapet is characterised by a more modest compositional solution than that of the main body, with a clear division into the plinth part, the central part and the cornice. The central part features two parallel-sided, smooth panels with extended corners. The decorative elements here are limited to acanthus friezes on the lower and upper frames and two, more artistic, acanthus decorations with rose buds and vine grapes on the vertical framings. The connection of the railing with the gate is accented by an openwork strand of leafy acanthus.

The gate was given an architectural setting in the form of a portal, closed with an apex with a concave-convex line, interrupted in the side axes to emphasize the coat of arms of the von Schönebeck family, who founded the pulpit, in the main field. The door with two panels with extended corners is flanked by pilasters whose shafts are decorated with acanthus leaves interlaced with a ribbon with inscribed motifs of rose buds, pomegranate fruit, wine grapes and bellflowers.

The Moryń pulpit, presenting the fullness of Baroque sculpture and woodcarving ornamentation, is considered one of the best works by H. B. Hattenkerell.

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| Twórca | creator | Biuro Dokumentacji Zabytków w Szczecinie |
| Twórca | creator | Krzysztof Tymbarski |
| Temat | subject | Kościół |
| Temat | subject | Ambona |
| Temat | subject | Snycerka |
| Temat | subject | Rzeźba |
| Opis | description | Czas powstania obiektu: 1711 rok |
| Opis | description | Twórca obiektu: Heinrich Bernhard Hattenkerell |
| Opis | description | Materiał obiektu: drewno lite |
| Opis | description | Technika wykonania obiektu: rzeźbiarstwo, snycerka |
| Opis | description | Widok ambony z poziomu człowieka od strony nawy kościoła (strona wschodnia). |
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| Zasięg | coverage | Moryń |
| Identyfikator | identifier | https://bdz.szczecin.pl/kc25/moryn-i-trzcinsko-zdroj/moryn-ambona-oraz-dzwon/Moryn-AMBONA-widok-1.jpg |

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| Twórca | creator | Krzysztof Tymbarski |
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| Temat | subject | Rzeźba |
| Opis | description | Czas powstania obiektu: 1711 rok |
| Opis | description | Twórca obiektu: Heinrich Bernhard Hattenkerell |
| Opis | description | Materiał obiektu: drewno lite |
| Opis | description | Technika wykonania obiektu: rzeźbiarstwo, snycerka |
| Opis | description | Widok ambony z poziomu człowieka od strony ołtarza (strona południowo-wschodnia). |
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| Twórca | creator | Krzysztof Tymbarski |
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| Temat | subject | Rzeźba |
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| Opis | description | Twórca obiektu: Heinrich Bernhard Hattenkerell |
| Opis | description | Materiał obiektu: drewno lite |
| Opis | description | Technika wykonania obiektu: rzeźbiarstwo, snycerka |
| Opis | description | Widok aksonometryczny (elewacyjny) ambony od strony południowej. |
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**Construction with bells**

**History**

The historical church bells that have been preserved to this day were cast in 1928. The earliest information about the bells comes from the beginning of the 18th century, from the chronicles of Pastor Johann Fischer (who served from 1698 to 1757). He mentions bells hung in the tower in 1642, 1644 and 1650. The four earlier Gothic bells melted during a great fire in the tower on 19 April 1637, started by Swedish soldiers stationed in the town. Another bell was funded by a blacksmith from Moryń in 1728 and cast by Szczecin bell founder J. F. Schmidt. The works of modern bell founders, which have not been preserved, were probably confiscated during World War I and melted down for war purposes. The instruments which are currently in use were made in 1928.

**Description**

Three historical bells, cast from an alloy of metals, have all the same shape of a cup, but differ in size (height x width: 70 x 90; 110 x 140 and 90 x 115). The shape of each bell consists of a head, a shoulder, a waist, a sound bow and a clapper (no canons).

They are suspended on a special support structure made of solid wooden beams, stabilised with braces. The bells, which do not have canons with argents, are bolted to a steel suspension.

All three bells have a similar design. The upper part of the waist is decorated with narrow belts and a narrow frieze of intertwined arcades enriched with an acanthus motif. Below, the smooth waist widens towards the bottom and transitions into a convex sound bow with no moulding. In the upper part of the waist there is a single-line inscription and the date 1928.

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| Twórca | creator | Krzysztof Tymbarski |
| Temat | subject | Kościół |
| Temat | subject | Dzwon |
| Temat | subject | Ludwisarstwo |
| Opis | description | Czas powstania obiektu: --- |
| Opis | description | Twórca obiektu: --- |
| Opis | description | Materiał obiektu: drewno lite / stop metali |
| Opis | description | Technika wykonania obiektu: ciesiołka tradycyjna / odlew |
| Opis | description | Widok wsporczej konstrukcji ciesielskiej dla zestawu 4 dzwonów, tak zwanego "kozła". Widok od strony południowo-zachodniej. |
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| Opis | description | Technika wykonania obiektu: ciesiołka tradycyjna / odlew |
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### Description of the central bell

The bell is cast from a metal alloy in the shape of a cup, measuring 90 x 115 cm (height x width). The form consists of a head, a shoulder, a waist, a sound bow and a clapper (no canons).

It is suspended on a special support structure made of solid wooden beams, stabilised with braces. The bell, which does not have canons with an argent, is bolted to a steel suspension.

The artistic design has been kept to a minimum. The upper part of the waist is decorated with narrow belts and a narrow frieze of intertwined arcades enriched with an acanthus motif. Below, the smooth waist widens towards the bottom and transitions into a convex sound bow with no moulding. In the upper part of the waist there is a single-line inscription /”FRIEDE  AUF  ERDEN” /and the date 1928. The individual words are divided by a motif of a cross.

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| Opis | description | Czas powstania obiektu: 1728 rok |
| Opis | description | Twórca obiektu: --- |
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| Opis | description | Technika wykonania obiektu: odlew |
| Opis | description | Widok dzwonu od strony południowej |
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