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**THE FACULTY OF SOCIAL AND HUMAN SCIENCES**

***PAINTERS FROM RĂȘINARI (1700-1848)***

(The Summary of the Ph.D. Thesis)

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## Introduction

In a stage of the history of Romanian art in which the research deals with very diverse line of investigations, approaching a subject about painters of Transylvania can be considered, at least apparently, obsolete. However, the lack of detailed instruments in the perspective of configuration the artistic creation, the stylistic manner, the typologies in Transylvanian painting, are strongly felt. We find the issue of the subject, the one of contextual approach, of mentality, of the relation painter-work, equally attractive, necessary and interesting.

The temporary exhibition *Painters from Feisa* organized in 2008, by the National Museum of Unification in Alba Iulia, in which was outlined a profile of the artistic creation of Painter Iacov of Rășinari, was the premise to approach this topic. Iacov Rășinăreanu, as the Feisa community probably identified him, and as presented by the Academician Marius Porumb, is the protagonist of the painting center from this village.

The artistic act from Rășinari was circumscribed to a century; the beginning was believed to be in the first quarter of the eighteenth century, being constantly associated with the three generations of painters. Approaching this subject will fit other chronological coordinated determined by the artist who, in 1700, signed *Radul the Painter of Rășinari* on an icon kept in a collection from Mār Mūsa, Lebanon. The certification of Radul the Painter will open new research directions on the artistic relation of painters from Rășinari with the ones from southern Carpathians. The analysis, in terms of artistic formation of Radul the Painter and his successors, will lead us towards the art promoted in Țara Românească by the famous artist Pârvu Mutu and his collaborators.

Choosing this theme was made out of the desire to analyze as objectively and exhaustively as possible the creations of the artists from Rășinari, presenting them in a novel manner, in a catalogue dedicated to their work. The research was based on the studies conducted by the Academician Marius Porumb, materials valorized in two reference volumes – one dedicated to the inventory of the Romanian painting in Transylvania and the second dedicated to the Transylvanian painting of the eighteenth century.

The biography of each painter and the complex analysis of the artistic creation have represented benchmarks proposed for addressing this paper. The inscriptions preserved on some pieces certify the qualification acquired by the artist – most often this was the one of a priest – the painter's town or residence, his lineage, family members denominations are just some of the precious data we received in an unconcealed formula. The fragility of the works, some of them being abandoned in the old sanctum or alienated by the community for which they were made – condemned to disperse – represents another argument for approaching this theme.

Two other churches with pictural decorative work, the old church from Ocna Sibiului and the one from Vale parish (Sibiu County), whose décor was masked by the painting applied decades ago, remained, until now, unused by the specialty studies.

Besides the churches with mural painting and icons of the painters from Rășinari, the research was oriented towards the public art collections from Cluj-Napoca, Alba Iulia, Târgu-

Mureș, Sibiu, Brașov, Orăștie, Arad, Râmnicu Vâlcea, the National Museum of Art of Romania, the Village Museum, and the Romanian Peasant Museum, both in Bucharest. The collections of several monasteries such as: Cozia, Tismana, “Brâncoveanu” from Sâmbăta de Sus, contain pieces of the studied artists. From the collections of religious objects belonging to the Metropolitan Church of Cluj, to the Transylvanian Metropolitan Church in Sibiu, to the Metropolitan Museum of Banat and the collection of the Archdiocese of Alba Iulia we have analyzed a large number of icons. The wooden and walled churches circumscribed to Alba, Arad, Cluj, Hunedoara, Mureș, Sibiu counties offered some pieces of immeasurable value for shaping the activity of the painters from Rășinari.

The monuments from south of Carpathians, the ones from Prahova County where the great artist Pârvu Mutu has worked and also those from the area of Vâlcea and Gorj counties, with pictural décor tributary to the Brâncoveanu painters, aiming at the stylistic and compositional identification with the artists from Rășinari have entered the researched area. We have delimited the artistic phenomenon of Rășinari in 1700, a stage marking the first known work of the Painter Radul of Rășinari, completed in 1848, recorded on piece of furniture made by an artist who associates his denomination with the village in the proximity of Sibiu.

The period of mobility within the doctoral program carried out at the UNIVERSITÀ DEGLI STUDI DI PALERMO, Italy, has allowed us to research in detail the Italian art and iconography, an art which took over, at least to a certain extent, the Byzantine iconography. The artistic phenomenon is repeated in Italy, in the sixteenth century through the influence of the Cretan art, this time witnessing mutuality. The study period in Italy has helped us in researching some Byzantine mural iconographic programs, adorned with mosaic which allowed us to make a comparative analysis.

Our approach was based on the identification of the work of each artist from Rășinari in a manner as complete and objective as possible using a stylistic analysis of their creation, even in the context of the collaboration of artists in both icons and mural painting. In terms of compositional perspective, the creation of the painters from Rășinari was subjected to an analysis of models from the Romanian area and with the ones from European area; some scenes found analogies in the old patterns of Byzantine art.

This paper aimed at approaching the painters from Rășinari not only in terms of their work, but it went further following the stage of artistic formation of each, containing also a biographical approach as allowed by the documents and information of the époque.

### **The structure of the paper**

The paper is structured on eight important chapters; the first two are dedicated to the bibliographic research, and the other six chapters address the original research ending with the general conclusions of the paper. The annexes comprise the catalogue of the icons and mural paintings of the studied painters as well as the tables with references of the artists from Rășinari and their creation in specialty studies.

The content of the thesis is extended on 680 pages of which 307 are dedicated to the catalogue of the painters' artistic creation. The critical apparatus includes 265 quoted titles used in the text in the 1319 footnotes.

### **Chapter I: History of research**

The first chapter addresses as exhaustively as possible the specialty literature configuring the starting phase in the original research of the present thesis. The tables from annexes with references to the painters, assignments, inscriptions and dating mentioned in the

specialty literature give access to bibliography and offer an overview of the conducted studies.

From the studied bibliography we could find the general information about the work of artists from Rășinari. The present thesis will considerably increase the number of the painters involved in the artistic phenomenon from Rășinari, but also their creation.

Due to some similarities in the name of influential people of that time or to some inaccurate analyses of the documents, the activity of the painters from Rășinari was invested with artistic works and journeys which they did not assume. However, frequently it was also noted the separation of the identity of an artist's work, being partially attributed to another homonymous painter or on the contrary, the creation of another painter was considered the work of his homonymous predecessor.

In the specialty literature, the rare existence of the painters' denomination exposed in their creation has led to a series of assignments and reassignments, and this imposed a thoroughly stylistic, compositional and technical analysis in order to objectively assign the work to the painters.

## **Chapter II: The art in the second half of the seventeenth and the inheritance of the Brancovan art**

II.1. Politic vision, cultural and artistic development programs and ideas

II.2. Cultural revival independently with the Orthodox spirituality

II.3. The artistic climate in the second half of the seventeenth century up to the beginning of the eighteenth century

II.3.1. Cultural and artistic metamorphoses in the painting from Țara Românească

II.3.2. The pictural climate in Moldavia

II.3.3. Artistic vision

II.3.4. Icons in Țara Românească

The second chapter briefly examines the cultural environment from the second half of the seventeenth century in the third important Romanian regions taking into account: the political vision, the cultural and artistic development programs and ideas, the mural painting and icons. The artistic climate in Țara Românească is marked by the reign of Matei Basarab, being based on an obvious processing of the traditionalism of the previous century. Cantacuzino period is determined by a renewal of shapes, preparing the Brancovan era that proved to be *the benchmark of a local spirit's incarnation in original morphologies*, as Răzvan Theodorescu stated. The painting of the seventeenth century is characterized by an exceptional ability to renew the decorative morphology received from oriental and occidental elements translated in a personal manner and whose tendency for baroque will not compete with traditional structures. It was noted the fixation of the exchange between the main Romanian iconographic schools, the Wallachian elements being absorbed in Moldavia and Transylvania, but also the reciprocity from Moldavia towards Țara Românească. In painting, this is a transitional period and (re)evaluation of the painter in the sections of the artistic society. To the Medieval artist's model who features the work is juxtaposed by the self-conscious artist as creator of cultural values who sometimes signs his works with fervor, making himself sure of a unanimous appreciation.

This is the period when the votive portrait with its obvious aulic character will get metamorphosed in ample family portraits, sometimes having a noticeable historical style which will remain on the same line more than a century. The model of the votive painting was

taken by the painters from Rășinari, being found in the eighteenth century, in the mural painting from Transylvania, in two of the old constructions of Wallachian rulers.

In Romanian painting, the end of the seventeenth century is remarkable through an innovative direction launched by Pârvu Mutu, the painter of the Cantacuzino family who paints his own portrait together with his disciples, priests or administrators of the buildings which he adorned. In Romanian art, this orientation will lead to the separation of the religious painting from the portrait, the art of the portrait evolving towards the easel stage.

The metamorphoses specific for the mural decors as well as those aiming at the type of representation of the icons are analyzed. In the mural painting from Țara Românească, the mutations occur within the iconographic program: the porches are decorated with the *Last Judgment* theme; the hagiographic illustration knows a new amplification; the traditional *Anastasis* theme will be substituted with the *Resurrection* theme; in some scenes, the popular costumes will replace traditional garments.

### **Chapter III: Painters from Rășinari (1700-1848)**

III.1. Radul the Painter “ot Rășinari”, Popa Ivan and Nistor Dascălul

III.2. Iacov the Painter “i brat ego” Stan the Painter

III.3. Painters Grigorie Ranite, Ioan “sin ego” and Gheorghe the Painter “sin Iacov the Painter”

III.4. Painter Popa Ivan the Young, Popa Sava Popovici, Oprea, Ioan the Painter and other artists associated with the cultural phenomenon from Rășinari

The third chapter is devoted to the painters from Rășinari who are analyzed both in terms of biography, based on the documents of the époque, and on the information comprised in their work, but also in terms of their artistic journey, from the apprenticeship stage, followed by that of their own artistic creation, and completed with the position that establishes them as masters of painting.

The painter who opens the era of the artists from Sibiu’s proximity is “Radul ot Rășinari” whose signature is on an icon signed and dated 1700, kept in a private collection from Lebanon, a piece which has been part of several European exhibitions. The analysis of the original artist in the Transylvanian artistic landscape has led, based on his artistic formation, to his association with the painters from southern Carpathians; they have initiated him in the art of painting and he has worked with them. The bold approach of associating him with the illustrious painter Pârvu Mutu, with whom a homonymous painter is portrayed in the painting from the church in Bordești (Vrancea County), is limited by a great unknown. This is to identify the work of the painter Radul, always calling on the only icon we know until this moment, and that considerably reduces the stylistic and technical comparison of the Rășinari artist’s work with the one from south of Carpathians.

The attempt of finding the artist from Rășinari in the inventory of the Transylvanian painting, in the medieval inscriptions researched in the southern Carpathians or in the documents from the urbarium from Rășinari and other localities in Transylvania had no conclusiveness. Taking into account the opinion of a great art historian, even if the icon of Radul the painter is dated, it could be a piece that falls both typological and stylistic into the second half of the eighteenth century. From this perspective also, the personality of Radul the Painter remains mysterious.

The research of the artistic formation of the painters who succeed him, Popa Ivan and Nistor Dascălul, exhaust both the directions offered by the Brancovan iconographic programs at the end of the seventeenth century and the beginning of the next around the great church of Hurezi Monastery, and also the mural decorations made by the painter Pârvu Mutu and his

apprentices. The initiated approach, that of finding a signature or an official certification allowing the association of the painters from Rășinari with a master from southern Carpathians was huge, but it did not have the desired effect. Only the painter Stan is found signing with the appellation “*apprentice*” in the painting of a Church in Târgu Jiu (Gorj County).

The first signed works of painter Ivan are dated 1718; in 1720 when he exposes his priestly status, *Popa Ivan* is found together with painter Nistor with whom he intertwines his artistic destiny during his third decade. The collaboration between the two painters is restored in 1758, a stage when the artists create the exterior mural painting of the church in Rășinari, marking the finality of Popa Ivan’s artistic journey. As regarding the painter Ivan, the identification of the artist from Rășinari with the homonymous who associated his denomination near Făgăraș, being mentioned together with the bishop Clement of Râmnic, as ecclesiarch and printer, is not supported. It is believed that the artistic creations made during the seventh decade, dated and signed *Popa Ivan ot Rășinari*, are not the work of this painter, they belong to the homonymous son who, like his father, had the status of priests.

Painter Nistor is found in the inscription of the original icon made in 1730 for the church in Pleșa (Alba County) that indicates him: *Nistor painter Nicolovici*, allowing his association with the son of the painter Nicola from south of Carpathians. This approach allows the indication of an exceptional artistic formation, placing him, through his father, in the proximity of artist Pârvu Mutu and his disciples. Thus, it was noted that the painter Nistor is acclimatized to Rășinari community, as confirmed by his registration, at the middle of the eighteenth century, in the village’s urbarium.

The artistic intersection of painter Popa Ivan with Nistor occurred in the southern Carpathians, probably in his studio or on Nicola’s painting sites, or at the mural decorations of the disciples of the great artist Pârvu Mutu. Ivan’s ordination, between 1718 and 1720 was probably the moment when he met Nistor again and decided to follow him in Transylvania, an area where there were other possibilities of affirmation besides those of the Wallachian environment where the artistic orders have been considerably reduced because of the excess of painters. The three decades collaboration with Popa Ivan to some of the most important buildings of the time entails the integration in the Transylvanian artistic environments, acclimatization in the locality where he set his residence and the association of his denomination to Rășinari, in 1730. The qualification of teacher of painters exposed in 1758 on the façade of the church in Rășinari certifies Nistor’s artistic talent and his quality of maestro for the young people eager to perpetuate the wealth of forms and colors of the Romanian art.

The artistic formation of two other painters from Rășinari, Iacov and Stan, the sons of priest Radu, is investigated both in terms of their juxtaposition with local artists Popa Ivan and Nistor the Painter, but also in terms of their artistic perfection in the south of Carpathians. Only painter Stan has been identified in an inscription from 1732, in the mural painting of the church in Vădeni (Târgu Jiu, Gorj County), which opens, through the novel information, his apposition with the Ranite painters family, the father and the two sons Grigorie and Gheorghe. In the specialty literature, the identity that was given to the two painters, as sons of the priest Radu of Rășinari to which was added the denomination Man, has led to drawing up a family tree and some artistic journeys which were reanalyzed. Iacov and Stan will choose pilgrimage and settle in other regions of Transylvania; Iacov settled down in Feisa (Alba County), where he established a painting school, and Stan in Orăștie (Hunedoara County). Painter Stan will have a permanent connection with the artistic phenomenon from Mărginimea Sibiului, being the protagonist of many pictorial decorations and of a large number of icons, spreading to his disciples the style and technique of the mural art and icons.

Other painters who have intertwined their artistic destiny with the one of Rășinari community were analyzed in terms of their work that associated them with the locality. Of

them, we mention Grigorie Ranite and his son, Ioan Grigorovici, artists coming from the southern Carpathians right after the second half of the eighteenth century. The relation of painter Grigorie Ranite, as son of the famous artist Hranite, found in 1702-1703 at the mural painting of Saint Stephen's hermitage in the closeness of the large church from Hurezi Monastery, with the community from Rășinari was constantly associated with a marking in a homily in 1754 that mentioned the *teacher and painter Grigorie Ranitie*. Stan, the Painter from Rășinari, found in 1732 together with Ranite family at the south of the Carpathians, proves the previous relations of the Transylvanian community with this family of artists, a connection that could have been established at the beginning of the century through Radul the Painter.

Ioan Grigorovici, the son of Grigorie, was established in the provinces of Transylvania and remained attached to Rășinari community, being found in the last two decades of the century at the *Pious Parascheva Church*, but also at the decoration with mural painting of several road cross crucifixes from that place.

Gheorghe, son of Iacov the Painter and nephew of priest Radu from Rășinari, who was established in 1785 in Cacova Aiudului, known today as Livezile (Alba County), was asked together with painter Ioan to decorate the iconostasis of Rășinari Church. The denominations of the two artists are communicated to us both in the inscription of an imperial icon that disappeared from the church and by the manuscript prepared by Archbishop Sava Popovici. Ioan, the second signatory of the iconostasis was identified with Ioan Grigorovici, the son of Grigorie Ranite, who was established in the central part of the area circumscribed today in Sibiu County, assuming his priestly status, as signed by him on the façade of the Rășinari Church.

The artistic phenomenon of Rășinari will be continued through the painter Popa Ivan the Young, son of the painter Popa Ivan, trained in the closeness of his father, but also of Nistor the painter who was a master of painting.

The artist and calligrapher Popa Sava Popovici, son of priest Coman Bârsan, a family who gave the village seven generations of priests, has perfected the art of calligraphy in the monasteries from Țara Românească, and the illustration, in the portraiture and religious direction he learned around the artists from Rășinari. For the community in the middle of which Popa Sava Popovici has served, he copied at least two manuscripts, both of them being illustrated.

Other artists from the proximity of Rășinari were included in the artistic phenomenon from Rășinari, being formed under the direct influence of the painter from this region. In the first half of the nineteenth century, the community from Rășinari resorts again to the painters over the mountains, this time they were asked to perform some portraits of the priests from Rășinari.

#### **Chapter IV: Iconographic benchmarks in the creation of Rășinari painters**

The fourth chapter examines the iconography of the work of artists from Rășinari which is based on the Byzantine and post-Byzantine art. Artistic creations made in the first half of the eighteenth century are rooted in post-Byzantine traditional models, and the second half of the century is imbued with baroque elements and local seals; the works of the next century clearly head towards western style models.

Towards the end of the seventeenth century, in the composition of the icons, the traditional semi-figure rendering of the main characters is gradually dropped, more often they were portrayed entirely, reigning in armchairs, and the iconography of Jesus frequently moves from the hypostasis of *Pantocrator* to the one of *Teacher or Emperor and High Priest*. The



Mother of God passes from *Hodighitria* to *Eleusa, the Lady of the Angels* or *the Incarnation*, even if the inscriptions remain those of the old looks.

The iconographic types on which we focused in this chapter are among those perpetually rendered in the creation of painters from Rășinari. Most of the works are imperial pieces, with a well defined iconography. Of these we have selected: *Jesus Pantocrator, Mother of God with the Infant, Saint Nicholas, Michael the Archangel* and *the Synod of Archangels, the Annunciation, Crucifixion, the Descent of the Holy Spirit, Saint Gheorghe, Pious Parascheva, Epitaph* having as theme *the Burial, and Assumption of the Virgin*. We used a brief historical and iconographic painting which provided the base of the patterns, some of which being immutably rendered over time.

The first painters from Rășinari, and now we think about Popa Ivan, remain anchored in the old iconographic patterns. His entire creation uses compositions in which the characters are illustrated in semi figure, with the pattern of conventional models invariably kept. The painter Nistor Dascălul remains loyal to the old iconographic patterns; although in his work we will find the iconographic type *Jesus Emperor and High Priest*, an iconographic model used mostly in the second half of the seventeenth century.

The iconographic patterns of artists from Rășinari are based both on the old models and on compositions taken from Brancovan painting in which the characters throne on imposing armchairs, richly decorated with vegetal stalks, and the area of the icon is fully treated with gold.

## **Chapter V: Pious Parascheva and Holy Trinity Church in Rășinari**

### V.1. Religious context

### V.2. Pious Parascheva Church in Rășinari

#### V.2.1. Exterior painting of the church in Rășinari

#### V.2.2. Interior mural painting and the one from the Bell Tower

#### V.2.3. The icons of the old iconostasis and the ones of the narthex from Pious Parascheva Church

#### V.2.4. The present iconostasis of the Pious Parascheva Church

### V.3. The Holy Trinity Church

The fifth chapter is dedicated to the analysis of the church *Pious Parascheva* in Rășinari, which was investigated in terms of historic and religious context, but also in the light of multiple stages of mural decoration, the debut being in the year 1758 and ending in the last decade of the century, an artistic phenomenon involving at least six artists. The unique signature of the painter Nistor from the rotulus of one of the prophets from the niches frieze under the cornice of the building, as well as the year 1758 inscribed in several places has led to assigning the entire exterior decoration, except some figures from the southern side, to the local painters Popa Ivan and Nistor Dascălul, whose denominations are inscribed on the altar's façade. A detailed analysis of the façade's painting and the original signature of the painter Nistor has led to the identification of the stylistic manner of the two painters from Rășinari allowing assigning the themes to one or to the other.

The interior mural decoration, the nave and altar were made in 1760 by painters coming from south of the Carpathians, Grigorie Ranite and his son Ioan who sign on the basis of one of the pendant. The original inscription from the nave indicates the two artists as being the authors of the wall separating the nave from the narthex, and of the four large icons in this area. In 1761, the artists were working on the pieces of the large iconostasis which they complete in 1763, interval in which they paint the surface from the base of the bell tower and the two registers of its southern façade. In 1785, the iconostasis was substituted with the one

made by Gheorghe, son of the painter Iacov, along with Ioan Grigorovici, kept in the church from Rășinari. From the old iconostasis we were able to bring together only 10 pieces which today are preserved in four different locations, 5 of them being stolen in the last decade from the church.

The pictural stages were permanently related to the historic and religious context, being correlated with the notes from the document drawn up by Archbishop Sava Popovici, leading to the identification of other mural surfaces painted between 1787 and 1795 referred to in the manuscript.

The *Holy Trinity* Church in Rășinari was built at the beginning of nineteenth century from the desire of two local people who invest their entire wealth to raise the edifice. Ioan the Painter, who took the name of Poplaca, was asked, in 1817, to perform the interior decoration; he made several icons that initially served as imperial pieces. In 1834, the community in Rășinari uses the artistic craftsmanship of painter Dimitrie Dimitriu from Bucharest, although in 1832, he made the portrait of priest Iacov Izdrail. The painter over the mountains performs for the *Holy Trinity* Church the pieces that substitute the imperial icons and the deacon doors, works which were not used in the specialty literature.

## **Chapter VI: The work of Painters from Rășinari**

VI.1. Radul the Painter

VI.2. Popa Ivan the Painter

VI.3. Painter Nistor Dascălul

This chapter chronologically examines the artistic work of the painters from Rășinari, being constantly juxtaposed to the historic, social and religious context of the locality for which was meant. This was the only way we managed to capture the analogies determined by the rising, renovation or change of an edifice. The difficulty of the objective analysis of the work of painters from Rășinari was in many ways, of which two are of great importance: the signature of the painters which is applied only on some icons of their creation; and the irreversible destruction of the mobile patrimony and of several wooden sanctuaries which had pictural decorations. Stan the Painter was a special case among the painters from Rășinari. The particularity of his creation consists in the metamorphoses of the inscriptions in true diptyches, being signaled his parents, his brother Iacov and his family. Stan's specific manner consists in signing and dating his artistic work almost entirely.

From the artistic creation of Radul the painter we have only one piece made in 1700 whose origin remained unknown until now. The votive inscription certifies the affiliation of an icon to a church, being paid for two souls who died, *so they will be forever mentioned*.

The work of the painter Popa Ivan, identified up to this stage comprises 28 icons, two mural ensembles and the portrait of a founder, being meant for 17 places located in an area that circumscribes six counties.

The creation of the painter Nistor begins in 1720, and is completed in 1758 with the exterior decoration of the church in Rășinari. The pieces shaping the work of Nistor are 22 icons, plus two mural decorations made together with the painter Popa Ivan, an artistic creation made for cities in five counties.

## **Chapter VII: The work of Painters Iacov and Stan**

VII.1. Iacov the Painter

VII.2. Stan the Painter

The work of Iacov the Painter, one of the most prolific artists from Rășinari, is found in his pieces from both south and north of the Carpathians. His first creations are made after the middle of the fourth decade, accompanying the painter Nistor in his artistic journey in Arad County. His work reaches its peak during 1747-1749 by decorating with mural painting the dome of the Cathedral from Blaj. His creation ends in 1783, his name was found in the inscription with other two collaborators.

From the creation of the painter Iacov we studied 114 icons and 5 mural ensembles, although only one is entirely preserved, a work delimiting an area of 10 counties. The prodigious artistic activity of the painter Iacov must be perceived in terms of the inscription from 1781, of the church from Cicău (Alba County), where the artist exposes his position and social status: *Iacov Boer, the greatest among painters*.

The first period of the painter Stan from Rășinari, after the year 1732, a stage he starts with the name of apprentice, was preserved only sporadically. The unalterable artistic activity begins in 1759, and is completed in 1794, with the iconostasis kept at the National Museum of Unification in Alba Iulia. From his artistic creation we studied 77 icons and 6 mural ensembles, three of them are entirely kept and two are painted on the exterior. His work was meant for communities in Transylvania and those from the south of the Carpathian Mountains.

### **Chapter VIII: The work of Popa Ivan the Young, Dumitru and Ene Painters of icons, Popa Sava Popovici, Oprea and Ioan the Painters. Other artists associated with the cultural phenomenon of Rășinari**

VIII.1. The artistic work of Popa Ivan the Young of Rășinari

VIII.2. Dumitru and Ene the Painters of icons

VIII.3. The artistic creation of calligrapher Popa Sava Popovici

VIII.4. The painter Ioan from Poplaca

VIII.5. The artistic creation of the Painter Oprea

VIII.6. Painter Alicsandru Măsariu from Rășinari

VIII.7. Anonymous painters from Rășinari

In terms of quantity, the work of painter Popa Ivan the Young did not reach the artistic dimension configured by his father. From his creation we studied 11 pieces, of which three are imperial doors and a frieze with the Mother of God with Infant surrounded by 12 prophets, all meant for churches near Sibiu.

The painters of icons Dumitru and Ene, found in the middle of the eighteenth century in the urbarium from Rășinari were analyzed in terms of their artistic formation near the painter Nistor and of the existence of some works belonging to these artists.

The work of the artist and calligrapher Popa Sava Popovici was studied due to the influence exercised by the artists from Rășinari, this being avant-gardist par excellence, announcing from the late eighteenth century the art of portraiture of the next century.

The artistic creation of painter Ioan, a resident in the neighboring locality, Poplaca, but tributary to the artistic formation of painters from Rășinari was analyzed only in terms of the work done for the community of Rășinari. Several pieces of painter Ioan from Poplaca and painter Oprea were made for the Rășinari community, being kept in private collections.

The catalogue of painters' works from the annexes illustrates and describes, for most of the pieces, in a unique formula, the complete work of the 16 painters from Rășinari; 6 of them constitute an original integration in the artistic phenomenon from Rășinari. The work of the painters comprises 366 pieces, 6 mural ensembles entirely kept, of which two are decorated on the exterior and 12 decorations preserved only partially. From these works, 51

pieces are original and most of them were not addressed in the specialty literature (85 pieces, plus the ample iconostasis from Rășinari). The thesis was highly extended on the stylistic and iconographic analysis and of the mural decorations and icons; the discovery of a series of signatures allowed the reconsideration of the painters' biography and a part of their work, the information being constantly juxtaposed to the documents of that time.

The research of this present thesis was focused on 19 public collections: museums, diocesan centers, monasteries, several private collections from south and north of Carpathians and a large number of churches in Transylvania; churches that have icons and mural painting belonging to the painters from Rășinari.

## Conclusions

In the perspective of few kept information we have tried to approach as completely as possible the artistic creation of painters from Rășinari and to provide a biographical outline of each protagonist. This incursion was not an easy step. In most situations, we needed to analyze an entire collection to be convinced that we have exhausted every track that could have provided a creation of the studied artists.

The artistic work of painters turned out to be large, at least for certain stages in their career. We cannot say the same thing about the biographic information which is sporadic and scattered; we always made reference to the documents and registrations of that time.

If Radul the Painter who signed the imposing icon of the Mother of God with Infant, located in Mār Mūsa, Lebanon, had not mentioned his origin *ot Rășinari*, he would have probably remain one of the anonymous artists.

The detailed analysis of the pieces displayed in the catalogue of this paper allowed us to identify the stylistic particularity of painters. For the assignments we used the comparative study of unsigned icons with the ones having the denomination of painters. We believe that the illustration of pieces is also welcomed as it is quite sporadic in the studies made until present, except the work of painter Iacov, found in the catalogue of *Painters from Feisa* and subsequently analyzed within this research also drawing a monographic study.

It would be unavailing to consider that we have approached the entire creation of the painters from Rășinari; this study remains perfectible. But we believe we have exhausted all possible paths to identify their work and all information that lead us to any biographical detail of their artistic formation and work.

## Abbreviations

A	= Apulum, Acta Musei Apulensis, Alba Iulia
ACMIT	= Anuarul Comisiunii Monumentelor Istorice, Secția pentru Transilvania
AII	= Anuarul Institutului de Istorie, Cluj
AIIAC	= Anuarul Institutului de Istorie Și Arheologie, Cluj-Napoca
AIIN	= Anuarul Institutului de Istorie Națională, Cluj
AMN	= Acta Musei Napocensis, Cluj-Napoca
AT	= Ars Transilvaniae, Cluj
AUA	= Annales Universitatis Apulensis, series Historica, Alba Iulia
AUCDC	= Analele Universității Creștine

BAR	„Dimitrie Cantemir”, Seria Istorie - Serie nouă, București
BAR-CN	= Biblioteca Academiei Române
BCMI	= Biblioteca Academiei Române, Cluj-Napoca
	= Buletinul Comisiunii Monumentelor Istorice
BMI	= Buletinul Monumentelor Istorice
BOR	= Biserica Ortodoxă Română, București
BRV	= Ion Bianu, Nerva Hodoș, Bibliografia românească veche, tom I, 1508-1830, București, 1903
GB	= Glasul Bisericii, București
IP	= Îndrumător Pastoral, Alba Iulia
M	= Marisia, Târgu Mureș
MA	= Mitropolia Ardealului, Sibiu
MNAR	= Muzeul Național de Artă al României
MNIT-CMIT	= Muzeul Național de Istorie al Transilvaniei, Cluj-Napoca, <i>Comisiunea Monumentelor Istorice, secția pentru Transilvania</i>
MO	= Mitropolia Olteniei, Craiova
NEMVS	= NEMVS, Alba Iulia
RM	= Revista Muzeelor
RT	= Revista Teologică, Sibiu
RMM	= Revista Muzeelor și Monumentelor. Monumente Istorice și de Artă, București
S	= Sargetia, Acta Musei Devensis, Deva
SCIA	= Studii și Cercetări de Istoria Artei, Seria Artă Plastică, București
SMB	= Studii Muzeale, Muzeul Național de Artă al României, București
T	= Transilvania, Sibiu
TCSUBB	= Theologia Catolica, Studia Universitatis Babeș-Bolyai, Cluj-Napoca
TS	= Terra Sebvum, Șebeș

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