

## THE GLASS-PAINTED ICONS OF MATEI POPA DIN VALE. A FEW STYLISTIC PECULIARITIES

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### Icoanele pe sticlă ale lui Matei Popa din Vale. Câteva repere stilistice REZUMAT

Studiul de față este departe de a fi o lucrare exhaustivă asupra caracteristicilor stilistice ale icoanelor lui Matei Popa. El și-a propus doar să indice câteva dintre principalele aspecte care trebuie luate în considerare în atribuirea icoanelor susceptibile de a fi fost pictate de el, cum ar fi desenul, tipul de bordură, decorul ramei și - mai mult decât de obicei - scrisul, întrucât numărul mare de texte care însoțesc imaginile pictate a permis o analiză grafologică detaliată. Și cum particularitățile care au fost dezvăluite în acest fel au oferit unele dintre cele mai concludente argumente pentru stabilirea paternității, sperăm că, în viitoarele studii dedicate altor pictori, lucrarea noastră va trezi interesul pentru luarea în considerare a acestei laturi a personalității lor care, până acum, nu a primit prea multă atenție.

**Cuvinte-cheie:** icon painter, signature, 19th century

**Key words:** iconar, semnătura, secolul XIX

I. Matei Popa from the village of Vale – one of the smallest settlements of Mărginimea Sibiului – painted in the first half of the 19th century. There is only one glass icon known to be signed by him – a Last Judgment scene, now in the collection of Muzeul Țăranului Român. On the icon, alongside his name – *Zugr<a>vu<sup>1</sup> Matei Popa din Vale* – the year 1832 appears.

The sources for this study include the signed icon and 19 other icons that could have belonged to him. Of these, previous research has attributed already eight icons to him, two have been published without being attributed to anyone, four have erroneously been attributed to others, and five are now being published for the first time. They are listed below (accompanied by a serial number that will identify them in the text):

1. The Last Judgment (with the original title *Gro<a>znica Judecată*), 38.0 cm × 44.5 cm, Muzeul Țăranului Român, Bucharest, inventory no. R 340 (the only one signed; referenced and published for the first time in Irimie, Focșa, 1968, fig. 87);

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<sup>1</sup> Painter.

2. The Last Judgment, apparently dated 1820, 40.0 cm × 47.0 cm, Muzeul Astra, Sibiu, inventory no. 990 (attributed to Matei Popa din Vale in Coman-Sipeanu 2009);

3. The Coronation of the Virgin (*S<via>taia Troiță*), 48.5 cm × 54.0 cm, Muzeul Pr. Zosim Oancea, Sibiel (published, without being attributed, in Nicolau, Popescu, Alexandrescu 2003, p. 98);

4. The Coronation of the Virgin (*S<via>taia Troiță*), 39.3 cm × 44.4 cm, private collection (unpublished);

5. The Coronation of the Virgin (*S<via>taia Troiță*), 37.9 cm × 43.2 cm, Muzeul Etnografic al Transilvaniei, Cluj-Napoca, inventory no. 8814 (published in MET 2011, fig. 336, erroneously attributed to the Lancrăm center);

6. The Baptism of Christ, 48.7 cm × 53.6 cm, Dancu collection (published in Dancu, Dancu 1975, fig. 110, erroneously attributed to Ioan Costea from Lancrăm);

7. The Mother of God with Child between Saints Nicholas and Haralambos, 48.0 cm × 54.0 cm, Muzeul Pr. Zosim Oancea, Sibiel (published, without being attributed, in Nicolau, Popescu, Alexandrescu 2003, p. 102);

8. Saint Paraskeva, 24.2 cm × 28.7 cm, Muzeul Etnografic al Transilvaniei, Cluj-Napoca, inventory no. 8827 (published in MET 2011, fig. 363, erroneously attributed to the Lancrăm center);

9. Mother of God with Child, 43.5 cm × 48.4 cm, Dancu collection (published in Dancu, Dancu 1975, fig. 109, erroneously attributed to Ioan Costea from Lancrăm);

10. Mother of God with Child, The Crucifixion, Saint Haralambos and Saint George, 39.0 cm × 43.5 cm, Artmark, auction 401 / 27 April 2021, lot 11 (attributed to Matei Popa din Vale by the Artmark experts);

11. Mother of God with Child surrounded by prophets, 36.5 cm × 41.0 cm, Muzeul Pr. Zosim Oancea, Sibiel (unpublished);

12. Jesus Christ Great Priest surrounded by Apostles, 40.0 cm × 48.0 cm, Muzeul Pr. Zosim Oancea, Sibiel (published, without being attributed, in Nicolau, Popescu, Alexandrescu 2003, p. 179; attributed to Matei Popa din Vale in Coman-Sipeanu, 2009);

13. Saint Nicholas enthroned, 41.0 cm × 46.5 cm, Mușat Collection (attributed to Matei Popa din Vale in Dumitran 2018, fig. 33);

14. Christ's descent of the Cross, 36.5 cm × 42.5 cm, Artmark, auction 385 / 9 Dec. 2020, lot 15 (attributed to Matei Popa din Vale by the Artmark experts);

15. Adam and Eve, 46.5 cm × 51.0 cm, Mușat collection (attributed to Matei Popa din Vale in Dumitran 2018, fig. 32);

16. Mother of God with Child enthroned, 24.5 cm × 31.0 cm, Muzeul Pr. Zosim Oancea, Sibiel (attributed to Matei Popa din Vale in Coman-Sipeanu 2009);

17. Mother of God with Child surrounded by prophets, 45.5 cm × 55.0 cm, Muzeul Astra, Sibiu, inventory no. 982 (attributed to Matei Popa din Vale in Coman-Sipeanu 2009);

18. Saint Nicholas the miracles worker, 43.5 cm × 50.0 cm, Muzeul Astra, Sibiu, inventory no. 8631 (unpublished);

19. Mother of God with Child enthroned, 35.0 cm × 42.0 cm, private collection (unpublished);

20. Mother of God with Child enthroned, 33.0 cm × 38.5 cm, Muzeul Astra, Sibiu, inventory no. 89 (unpublished).

II. The stylistic peculiarities of Matei Popa's icons belong to (a) the drawing, (b) the writing, (c) the graphic aspects of the texts, (d) the border, and (e) the painted decoration of the frame.

a. The drawing is accomplished through short brushstrokes, due to which



**Fig. 1.** – The drawing of Matei Popa din Vale (signed icon; detail)

the trace is uneven and the line, lacking fluency, breaks (fig. 1). This remark is well-grounded in sketchy representations, which are justified by the small size of the subject. In portraits, where care for detail diminishes the unrestrained manner of painting, it must be accepted with reserve.

In the faces of several secondary figures – partly freed from the anonymous ballast of the anatomical detail – we also find some peculiar solutions; they can be noticed in the drawing of the eyes, the nose, the hair, and the beard. The oval of the eye is not contoured; its shape is marked only by the white colour, detached from the greyish or pinkish white of the face. As already noted, one or two pairs of lines, as eyelids, frame it<sup>2</sup>; the lines, laid out quickly, are almost straight (and they bend only in the large, highly elaborated faces, tending to enclose as much of the shape of the eye as possible). The nose is represented by two lines: one straight, vertical, contouring its profile, and another winding one for the nostrils<sup>3</sup>; only in the portraits elaborated in detail, a third, dotted line or a pale touch is added to the vertical line, meant to indicate relief. The hair and beard – when not reduced to a spot of colour – are drawn simply, by parallel straight lines, black and white on a grey background; waves and curls appear only to the large faces.



**Fig. 2** – The stars of Matei Popa din Vale and the bundle of three lines suggesting the tuft of grass

Two elements of the subject’s ambiance also have peculiar forms: the stars in the sky of the icons and the few tufts of grass in the earthly landscape (fig. 2). Matei Popa’s six-rayed stars (in the form of concurrent lines, as in all the icons of southern Transylvania) are distinguished by the “emphasis placed on the diagonal descending from left to right”<sup>4</sup> (the first line drawn from right to left on the back of the glass, in the natural movement of the hand), always with the same inclination and often a little longer. Bundles of three lines suggest tufts of grass.<sup>5</sup>

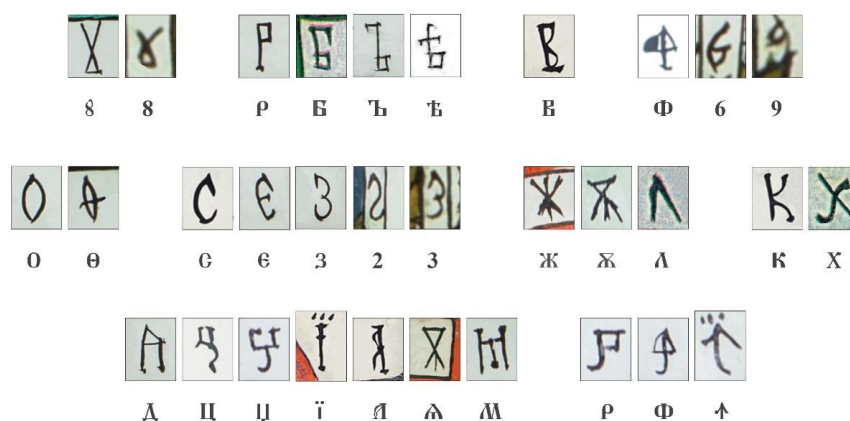
<sup>2</sup> Dancu, Dancu 1975, p. 115; “the iris between two straight horizontal lines”.

<sup>3</sup> The drawing of the nose is different in the icons attributed to Nicolae Oancea or to Ioan Costea Verman – contemporaries to Matei Popa and also from the village of Vale. In the case of the first one, the two lines, slightly wavy, flow together without breaking; and in the case of the second one, the same line, descending and ascending, outlines both the noses and the two eyebrows.

<sup>4</sup> Dumitran 2018, p. 33.

<sup>5</sup> The archetype of the motif is, perhaps, its naturalistic aspect under which it appears in older icons, such as the one dated 1804 from the Ciobanu collection (Dancu, Dancu 1975, no. 103). In the

b. *Zugravu* Matei Popa was literate. An invariable writing corresponds to the ease with which he lettered his icons.



**Fig. 3** - Peculiarities of letters and figures

The shape of his letters (which – as in all icons painted on glass up to the end of the 19th century – derives from the Cyrillic printed script) avoids the curved line. The curve with inflections in the printed letter 8, but also in figure 8, is substituted by a broken line (the same for both signs). Rectangular shapes (made of straight lines which tend to intersect) are preferred to the roundness of the letters P, Б, Ъ and Ъ, the shape of the loops of the letter B is altered by chamfering, and the wreath of the letter Ф and of the figures 6 and 9 resembles a triangle. The oval of the letters O and Θ is pointed at the top and at the bottom, and the curve of the letters C, € and of figures 2 and 3 is broken in the upper part. The arched lines in some letters – such as Ж, Ж and Л - are replaced by strictly straight lines. However, this is not the case for the forms of letter K; they remain, but the aspect of the curvature of one of them differs. The waved line of the letter X is kept, even in the shape of the printed letter, and it is exactly this that makes it unique since the curvature (with the upper convexity always to the left) is different from that found in the writings of most other painters of glass-

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stylized form embraced by Matei Popa, we can also find it in Ioan Costea Verman, but only in the decoration of the garments, where the lack of justifying of shape betrays the borrowing.

painted icons.

Some letters have very peculiar shapes: the letter Д, with very prolonged dashes, the letters И and І, with long, wavy tails (and only І with a second, short tail), the letter Ї, often with three dots instead of two, the letter А, closer to the Russian letter Я, and the letter А which precisely adopts the drawing of the letter Х. Another distinctive letter is М, with an orthogonal structure unlike that of the model, but this appears in the same way also in icons by other painters. The vertical lines of the letters Р, Ф and А – straight in the printed script – are often slightly curved towards the end. The figure 5 (erroneously represented “in the mirror”) has the rectangular aspect at the top attenuated, resembling the figure 2, from which it differs only due to the lack of a break.



**Fig. 4** - The figures of Matei Popa din Vale on Moses' Tablets of the Law in the signed icon

The following specification is necessary: when the letters are not written (in haste), but calligraphed (carefully), their shapes are no longer characteristic of the painter's style.

Throughout the length of the written row, the letters have the same height (into which also the dashes and tails of the letters Д, И and І are fitted, regardless of their length, however not the dots of the letter Ї). Small inconsistencies (frequent, by the way) occur due to negligence, not by intention. Only the letter СѠ (which appears twice, in the first of the three lines of the text at the bottom of the icon *The Last Judgement* from the collection of the Astra

Museum) is intentionally smaller and occupies only the upper half of the row. The letter O is also sometimes a bit smaller.

c. In most icons, the title is contained in two small rectangular cartouches with white background and red contour, placed symmetrically, or it unfolds along a transverse band with the same colouring, which has the width of the glass or of the image it names. Only in icon 9 do the cartouches have a circular shape. In icon 1, the contour of the transverse band (in which the title is accompanied by the painter's signature and date) is green, like the border of the whole image, but the current red colour is found, as in icon 2, in the banderole with text at the top.

When the names of the figures do not represent the title of the icon, they are written directly on the blue of the background, as in most glass-painted icons. Only in icons 7 and 14 are they comprised in the same kind of white-red cartouches or transverse bands.

The chromatic structure of the cartouches is adopted by the phylacteries with the names of the apostles and prophets in the peripheral medallions of icons 11, 12 and 17 and by the parchment unfolded on the cross of the crucifixion in icon 14.

Cartouches with different texts also appear in the icons of other painters (most of them with workshops in Mărginimea Sibiului or in Laz), but they differ either in shape or colour.

d. Matei Popa's icons have two types of borders: a wide, main border with rich decoration, on a white background, and another, narrow one, sparsely decorated, on a golden background enclosed between green stripes. The borders appear together (in icons 2, 3, 6, 9 and 15) or separately (the wide one in icons 12, 13, 14, 16 and 18, the narrow one in icons 4, 5 and 11). In icons 4 and 5, the narrow border deviates from the rectangular shape and its sides bypass the two upper corners of the glass, following an arched path with inwards convexity. In icons 11 and 15, it retreats around the image that dominates the composition, accentuating its importance. Icons 1, 7, 8, 10, 17, 19, and 20 do not have borders, but sometimes elements of the decoration of the wide borders intervene locally.

The wide border has two related forms of decoration. The elements of the first form are leafy branches and red flowers, with a naturalistic appearance (in icons 3, 6 and 18) or partially stylized – reduced to bunches of elongated (green) leaves, to circular corollas (red, dotted with white, around a green core) and to groups of leaves (three red and one green) – which alternate, linking with one another (in icons 6, 15 and 18). The second form of decoration of the wide border comprises alternating elements originating from the stylized variant of the first form – truncated circular corollas (with pairs of radial stripes instead of white dots

and with the green core covered by a net of black and white lines) and elongated leaves (in bunches of three, but also solitary) – oriented transversely (in icons 2, 9 and 13) or just a simple succession made up of semi-circular fragments of corollas (in icons 12 and 16).

The decoration of the narrow border is reduced to a series of small spots of colour – undefined shapes, carelessly treated replicas of the bunch of leaves in the decoration of the wide borders. The narrow border and the transverse bands of the titles, with a comparable geometry, do not appear together.

Sequences from the stylized version of the first form of decoration of the wide border frame one of the four scenes of icon 10 on two sides, and a decorative motif with elements from the naturalistic version accompanies the image of Saint Paraskeva from icon 8. Sequences from both variants join the throne of the Mother of God in icon 19.

In a few icons, a special decoration – in the form of a compact succession of adjacent red and green triangles with wide, golden contours – is present in different ways. In icon 14, we find it on three sides, in the form of a border, but also in the centre of the composition, marking the cross of the Crucifixion. Two crossed bands with this decoration compartmentalize icon 10, forming partial frames of its four scenes. In icon 18, the succession of triangles becomes a second main border, in icon 1, it surrounds the medallion, and in icon 15, it locally doubles the curved path of the narrow border.

Versions of the wide border (with a rigorous alternation of truncated corollas and bunches of leaves oriented transversely) and the same narrow border also frame some of the icons attributed to Ioan Costea Verman.

e. Most of the frames are painted in two colours: reddish brown (on the profiled part, toward the inside) and dark brown (toward the outside). The non-profiled part of these frames is decorated. The frames of icons 1, 3, 4, 5, 6, 7, 11 and 19 have a simple decoration, in which the bundle of three lines painted on glass reappears. On the frame, this motif is painted in the middle of the sides and in the corners. In the corners, it is accompanied by five transverse lines – two on the short side, three on the long side. Only on the frame of icon 18, an altered form of this decoration (on which the line in the middle of the motif, excessively widened, makes its origin difficult to recognize) is painted brown on a red background; solitary on the frames of Matei Popa din Vale, this version is, toward the end of the century, adopted in a large number of other icons, attributed to the Morar family workshop from Săliște.

The frames of icons 2, 16, and 17 also have their profiled part decorated; reddish brown and dark brown colours alternate in a “chess” pattern on the six long divisions (three inward, three outward) of each side.

III. In Mărginimea Sibiului, and not only, the stylistic repertoire circulates from one icon painter to another. Depersonalized, the individual peculiarities become a mark of the whole region. Such are, for example, the spiky eyebrows, with the hairs marked by transverse lines, the double oblique net of black and white lines that furrow the green background of the throne upholstery or the rosettes (with several white dots distributed around a central one) in the decoration of the garments. We will also find them all in the icons of Matei Popa; but, alone, they cannot, of course, be a sufficient argument in establishing authorship.

IV. In attributing a piece of work, certainty is to be avoided. In the following, along with undisputed arguments, there will also be doubts.

Icon 1, which bears the signature of Matei Popa din Vale, belongs to him without any doubt.

We also attribute to him, without hesitation, icon 2, painted according to the same pattern. Along with the similarity of the faces, with such a particular drawing of the eyes and the nose, the common authorship is supported by the similar writing of the texts that, in both works, accompany the images (fig. 5). And Matei Popa's writing, present here in abundance, provides the other icons with the main guiding marks in establishing their creator.

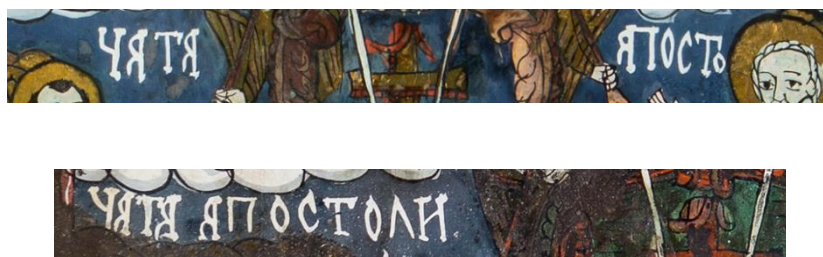
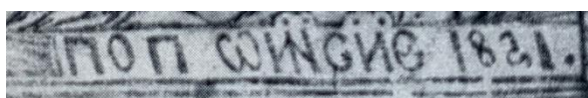


Fig. 5 - The text associated with the register of the apostles in icons 1 and 2

The uncertainties are of a different kind. The thickened lines of the figure of tens in the year inscribed suggests an intervention on the original, which is seemingly meant to change the date. However, in detail, this change would involve removing the white background beforehand (applied over the figure) and restoring it after rewriting – a somewhat laborious task, to which the forgery could not provide sufficient justification. More probably, we assume, it is a correction made, unskillfully, by the painter himself. In addition, the figure – apparently 2 – could be a 5 “in the mirror”, wrongly painted, as we find on the Moses' Tablets of Law in the signed icon (fig. 4). The error – frequent in the backward writing (imposed by the glass painting technique) – also appears in an

engraving by Pop Onisie (fig. 6), whose year should be read as 1851 (Kiss-Grigorescu, 1970, no. 53).



**Fig. 6** - Pop Onisie 1851

A series of letters in icons 1 and 2 (of the particular ones, too difficult to attribute to other painters) painted exactly like in icons 3, 4, 5, 6, 7, 8, 9, or the monogram of the Saviour repeated precisely, point to the same author. The attribution is also confirmed by common features of the drawing (especially of the faces, even if in icons 7 and 9 the shape of the eyes of the Mother of God makes a concession – one that is, in fact, frequent in the handling of large portraits – to the naturalistic appearance) and by the same decoration of the frames. Accepting their authorship, the seven quoted icons introduce new elements in Matei Popa's stylistic repertoire: the red-contoured cartouches or text bands, the decorative motif represented by a bundle of three lines, the type of star and some decorations of the border.

The graphic aspect of the titles, the drawing, the decoration of the border of the four divisions (which also appears on the contour of the signed icon medallion) and the two floral motifs accompanying the image of Saint Haralambos (which take over elements of the border in icon 6) offer evidence that icon 10 could also be attributed to the same Matei Popa.

The Mother of God with Child painted in one of the compartments of icon 10 is – with the same drawing, due not only to the common pattern – the main theme of icon 11. In both icons, the angular shape of the left hand falls within the painter's predilection for the broken line, proper to the representation of the relatively secondary elements,<sup>6</sup> while the naturalistic aspect of the right hand – which points to the Child – is justified by the importance of the gesture. In the phylacteries (with the red contour of the cartouches of the previous icons) carried by the prophets in the peripheral medallions in icon 11, the letters also belong to Matei Popa, and its frame has the decoration of icons 1, 3, 4, 5, 6 and 7.

The writing in icons 12, 13, and 14 points to the same author. The drawing of the nose in the image of Jesus painted in icon 12 and the red contour of its phylacteries, the border in icon 13 (the same as that in icon 9), the geometric decoration unfolded in icon 14 on the border and on the cross of the crucifixion

<sup>6</sup> And, perhaps not coincidentally, the geometry is more pronounced in icon #10, where the subject itself is only one of the four in the composition.

(the same that is represented on the bands that compartmentalize icon 10, and on the contour of the medallion in icon 1) are additional arguments.

Icon 15 is rich in relevant elements as well. We find them in the drawing of all faces, in the shape of a few letters, in the decoration of the rectangular border (like the one in icon 6) and in the curved decoration associated with the central medallion (which takes over the succession of triangles from icons 1, 10 and 14).

The letters of the monogram in icon 16 may belong to Matei Popa as well as Ioan Costea Verma; however, not the image of the Mother of God, which, in its details, is peculiar only to the first of them. The border decoration (which is treated like in icon 12) and the frame decoration (the same as in icon 2) are also characteristic of Matei Popa.

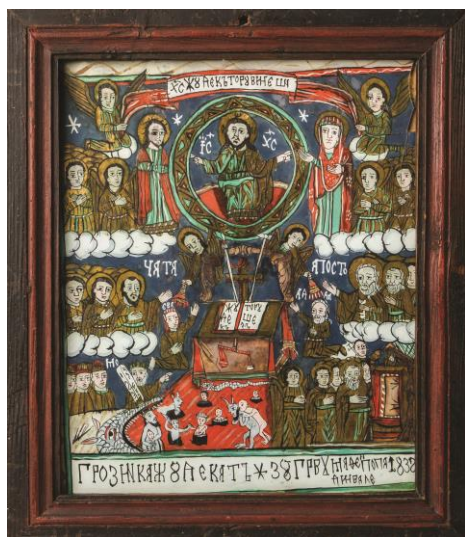
The peculiarities of Matei Popa's style in icon 17 belong to the drawing of the two portraits, to the letters deciphered on the phylacteries of the prophets, to the shape of the stars, and to the decoration of the frame (similar to the one in icons 2 and 16).

The decoration of the frame of icon 18 is the only one of this kind identified in the icons painted by Matei Popa. But the writing, the decorative motif represented by the bundle of three lines, the stars, the decoration of the two types of borders (similar to those in the previous icons – one in icons 6, 10 and 15, the other in icons 1, 10 and 14) belong only to him.

In icons 19 and 20 – copies of a common pattern – Matei Popa's imprint is evident in the drawing of faces, in the presence of the cartouches with red contour, in the shape of stars and, only in icon 19, both in the floral decoration (with motifs adopted from the borders of many of the previous icons) as well as in the decoration of the frame made up of lines. The question marks pertain to the writing, but they are not due to the lack of letters typical of the painter (which, however, would not find a place in the calligraphic formulations pursued here), but to the unusual structure of the monograms, in which the words are abbreviated differently than in his habitual manner.

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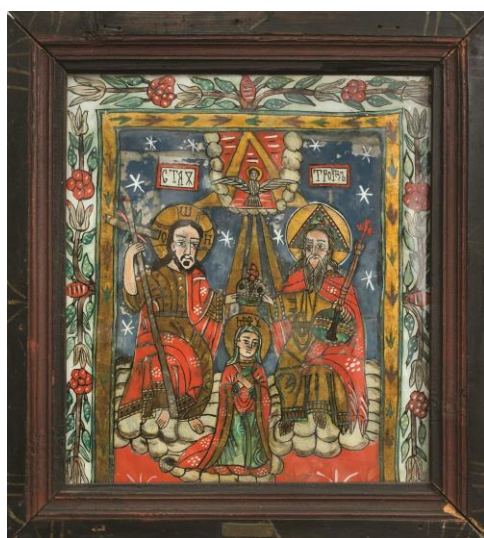
This study is far from being an exhaustive work on the stylistic features of Matei Popa's icons. It just aimed to point to some of the main aspects to be considered in the assignment of icons which are likely to have been painted by him, such as the drawing, the kind of border, the decoration of the frame, and – more than usually – the writing, since the great number of texts accompanying the painted images permitted a detailed graphological analysis. And as the peculiarities which have been revealed in this way have offered some of the most conclusive arguments to establish the authorship, we hope that, in future studies dedicated to other painters, our work will raise interest in considering this side of their personality which has, up to now, not received much attention.



**Fig. 1 - The Last Judgement**  
Muzeul Țăranului Român, Bucharest  
Credits: Vladimir Bulzea



**Fig. 2 - The Last Judgement**  
Muzeul Astra, Sibiu  
Credits: Silviu Popa



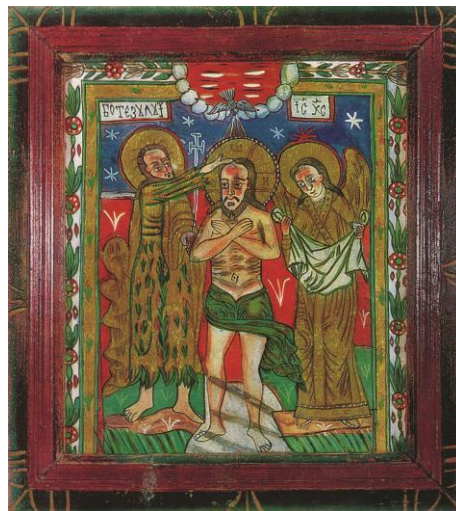
**Fig. 3 - The Coronation of the Virgin**  
Muzeul Pr. Zosim Oancea, Sibiel  
Credits: Tomaž Sedonja



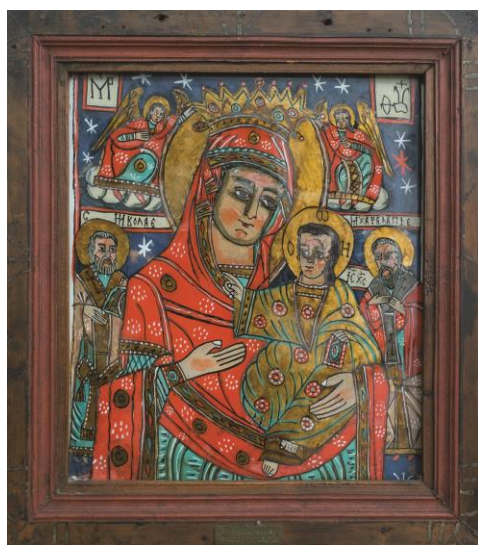
**Fig. 4 - The Coronation of the Virgin**  
Private collection  
Credits: Dan Sava Ionescu



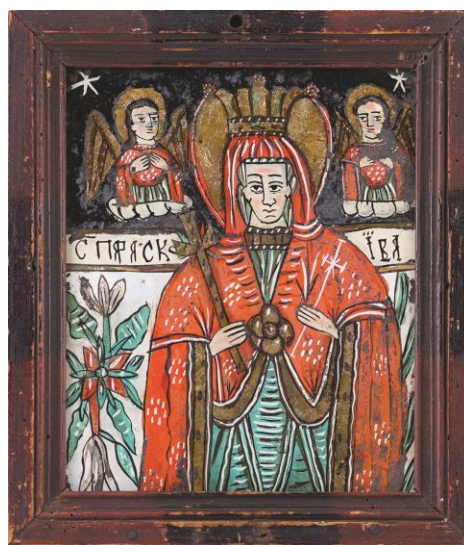
**Fig. 5 - The Coronation of the Virgin**  
Muzeul Etnografic al Transilvaniei,  
Cluj-Napoca  
Credits: George Ciupag



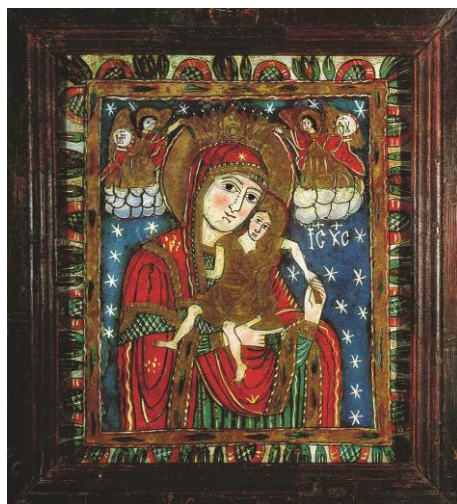
**Fig. 6 - The Baptism of Christ**  
Dancu collection  
apud Dancu, Dancu, 1975



**Fig. 7 - Mother of God with Child between  
Saints Nicholas and Haralambos**  
Muzeul Pr. Zosim Oancea, Sibiel  
Credits: Tomaž Sedonja



**Fig. 8 - Saint Paraskeva**  
Muzeul Etnografic al Transilvaniei,  
Cluj-Napoca  
Credits: George Ciupag



**Fig. 9 - Mother of God with Child**  
Dancu collection  
Apud Dancu, Dancu, 1975



**Fig. 10 - Mother of God with Child, The  
Crucifixion, Saint Haralambos and Saint  
George**  
Casa de licitații Artmark  
Apud Artmark



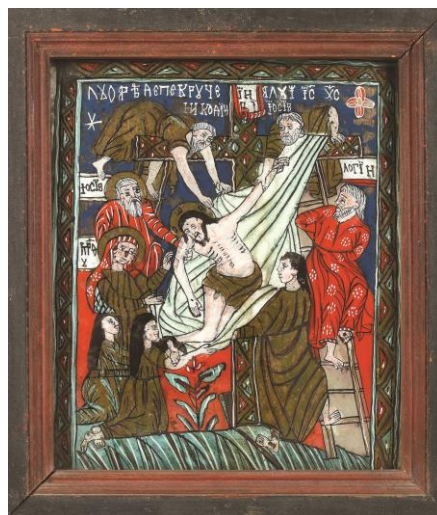
**Fig. 11 - Mother of God with Child  
surrounded by prophets**  
Muzeul Pr. Zosim Oancea, Sibiel  
Credits: Tomaž Sedonja



**Fig. 12 - Jesus Christ Great Priest  
surrounded by Apostles**  
Muzeul Pr. Zosim Oancea, Sibiel  
Credits: Tomaž Sedonja



**Fig. 13 - Saint Nicholas enthroned**  
Mușat collection  
Credits: Alice Ionescu



**Fig. 14 - Christ's descent of the Cross**  
Casa de licitații Artmark  
Apud Artmark



**Fig. 15 - Adam and Eve**  
Mușat collection  
Credits: Alice Ionescu



**Fig. 16 - Mother of God with Child enthroned**  
Muzeul Pr. Zosim Oancea, Sibiel  
Credits: Tomaž Sedonja



**Fig. 17 - Mother of God with Child  
surrounded by prophets**  
Muzeul Astra, Sibiu  
Credits: Silviu Popa



**Fig. 18 - Saint Nicholas the miracles worker**  
Muzeul Astra, Sibiu  
Credits: Silviu Popa



**Fig. 19 - Mother of God with Child  
enthroned**  
Private collection  
Credits: Dan Sava Ionescu



**Fig. 20 - Mother of God with Child  
enthroned**  
Muzeul Astra, Sibiu  
Credits: Silviu Popa

## Lista ilustrațiilor

- Fig. 1** – *Judecata de Apoi*, Muzeul Țăranului Român; foto: Vladimir Bulzea  
**Fig. 2** – *Judecata de Apoi*, Muzeul Astra Sibiu, foto: Silviu Popa  
**Fig. 3** – *Încoronarea Fecioarei*, Muzeul Zosim Oancea, Sibiel; foto: Tomaž Sedonja  
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