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**REPRESENTATION OF THE SUNDAY OF ALL SAINTS IN
THE ROMANIAN ICONS ON WOOD, BOOK XYLOGRAPHS
AND ICONS ON GLASS (16th-19th CENTURIES)¹**

Settled between the Carpathians, the Danube and the Black Sea Romanians created, in the long run, a truly superior art. Both in art and in other fields of activity, Romanians were responsive to the advanced, novel ideas coming from the east or from the west.

The next pages intend to show the way in which the **Sunday of All Saints** is approached in some artistic techniques, frequently used on the Romanian territory during the middle ages and the modern epoch.

The *Pentecost* says that “on the first Sunday after Pentecost, we celebrate the Sunday of all Saints, from everywhere, from all over the world, from Asia, Libya and Europe, from the east and the west”. (...) “The daily celebration of saints had to be brought together on a single day to highlight the fact that they struggled for One Christ and that all of them found themselves on the same way of virtue, and thus they crowned themselves on their merits, like ministers of One God”.

The earliest representation of the **Sunday of All Saints**, that we have found, preserved at the Monastery of Sucevița, was painted in Moldavia at the beginning of the 16th century. On the back of this icon is mentioned the painter’s name, **Amfilofie** the monk and the year of its purchase, 1514. Here, Jesus is portrayed as Emmanuel, the emphasis being laid on the idea of salutation and the composition being organized on three levels² (Fig. 1). Another icon on wood from Moldavia, from the end of the 16th century and the beginning of the 17th century, is preserved in the National Museum of Romanian Art at Bucharest³

¹ This work was supported by a grant of the Romanian National Authority for Scientific Research, CNCS – UEFISCDI, project number PN-II-RU-PD-2012-3-0433.

² Marina Ileana Sabados, *Une icône moldave inconnue du commencement du XVI^e-siècle*, in *Revue Roumaine d’Histoire de l’Art. Série Beaux - Arts*, Tome XXVIII, 1991, p. 3-10, fig.1-5.

³ *Ghidul Galeriei de Artă Medievală Românească, Muzeul Național de Artă al României*, București, 2002 (the chapter: *Arta în Moldova în secolele XVI-XVII*), p. 64, fig. p.



Fig. 1 Amfilofie, The Sunday of All Saints (icon on wood), the beginning of the 16th century. Source: Moldavia. At present at the monastery of Sucevița.

Сл. 1. Амфилофије, Недеља Свих Светих (икона на дрвету), почетак 16. века Молдавија, данас у манастиру Сучевица.

“outstretching His arms, His hands with the palm upward”. The apocalyptic emblems of evangelists surround Jesus while the Virgin and the Baptist the main holy intercessors stand on clouds, on each side of Him. Groups of haloed saints, rendered half-length, with Slavonic inscriptions⁴ below, are portrayed on three levels, to the right and to the left of the composition.

A complex highly elaborated **Sunday of All Saints** with numerous figures dated back to 1678 was signed by the gifted Ukrainian engraver **Ivan Bakov**

(Fig. 2). The scene of this icon is considerably simplified. The first register which takes up half of the icon’s space portrays Jesus Christ in Glory, in the centre, flanked by the Virgin and John the Baptist, who pray for the forgiveness of mankind’s sins. Two angels are standing behind the intercessors. The second and the third levels are occupied by bishops, holy women dressed in monastic costumes, a crowned empress, monks, an emperor and more saints, all of them without halos. The prevalent colours – red and golden – give this excellent icon a festive atmosphere.

The Romanian teaching book (also termed *Varlaam’s Homiletics*) printed at Iassy, in 1643, is one of the finest Romanian books as the graphic aspect is concerned. It comprises woodcut illustrations, in great part signed by the reputed Ukrainian engraver **Iliia A(nagnost)**, who decorated numerous books published at Lvov and Kiev. Among the illustrations of the book printed at Iassy is the **Sunday of All Saints** synthetically produced, as regards its composition and horizontally organized (Fig. 3). In a mandorla, in the centre of the scene, Jesus is shown, seated on the rainbow,

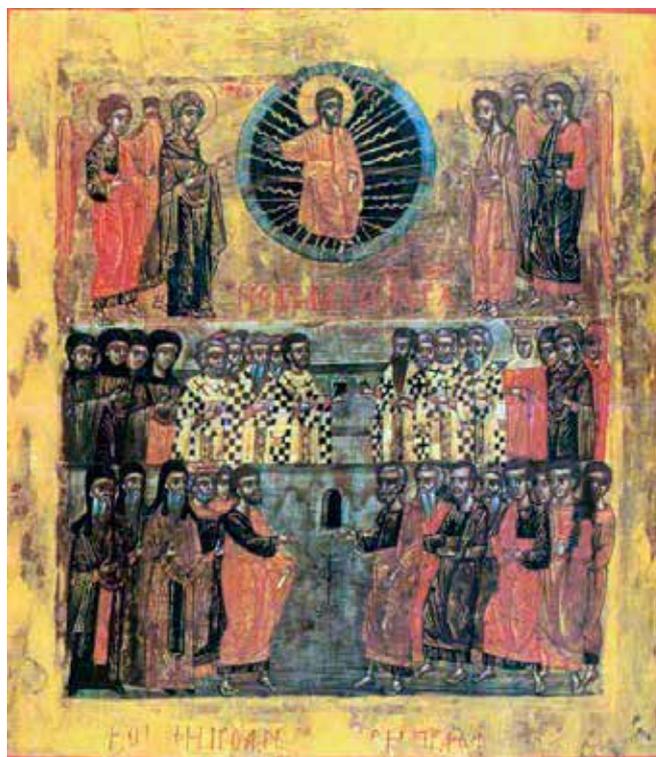
64; Alexandru Efremov, *Icoane românești*, București, Editura Meridiane, 2003, p. 112, 216, fig. 119, dated the icon in the 17th century.

⁴ Atanasie Popa, *Cazania lui Varlaam*, 1643, Timișoara, Helicon, 1944, p. 37-39, fig. 24.

Fig. 2. The Sunday of All Saints (icon on wood), the end of the 16th century or the beginning of the 17th century. Moldavia.

At present in the National Museum of Art, Bucharest.

Сл. 2. Недеља Свих Светих (икона на дрвету), почетак 16. века или почетак 17. века, Молдавија, данас у Националном музеју уметности у Букурешту.



(Fig. 4). This woodcut decorates the book entitled *The Key to Meaning*, printed in Bucharest, 1678 and repeated in more books: *Antologhion*, Bucharest, 1736, *Octoechos*, Bucharest, 1736, *Apostle*, Buzău, 1743 (the upper explanatory inscriptions is absent), *Pentecost*, Bucharest, 1768.

The model they followed for this image (Fig. 5) was the woodcut in Petru Movila's *Homiletics* which came out at Kiev in 1637⁵. The initial letters **K. Z.**, written in the lower corner of the icon, may refer to the engraver's name.

In the centre of a round medallion, Jesus Christ in Majesty, seated on the rainbow, gives His benediction. He is wearing a tunic, a cloak over his left shoulder and has the cruciform halo around His head with His monogram on either side. Four angels (two taller and two smaller) are standing at His feet. At the four corners of the circular glory, float the emblems of reduced size of the four evangelists: the eagle (John), the angel (Matthew), the lion (Mark), the bull (Lucas) – Christ in Tetramorph. On either side of Jesus, are the main holy intercessors, the Virgin Mary and John the Baptist, who pray for redemption of the sinners; the three figures make up the composition termed *Deesis* (which in

⁵ *Ibidem*, fig. 25, 26. On p. 25 the author states that in *Cazania* from Kiev from 1637, one can find xilographs „for all Sundays and movable feasts”. Another Ukrainian xylograph which depicts **The Sunday of All Saints** by Vasilii Ușachevici was found in *Triod*, Lvov, 1663. See *Ucrainschie cnighi chirillovscoi peciati, XVI – XVIII vv. Catalog izdani, Vipusc II, Ceast 2, Lvovskie, Novgorod – Severschie, Cernigovskie, Unevschie izdania, 2 – I polovini XVII. v.* Ed: A. A. Guseva, I. M. Polonscaia, Moscova, 1990, p. 9, 58, 66, fig. 1920.



Fig. 3. The Sunday of all Saints (woodcut), Romanian book for teaching, Iassy, 1643.

Сл. 3. Недеља Свих Светих, дрворез, Румунска књига учења, Јаши, 1643.



Fig. 4. Ivan Bakov, 1678, The Sunday of All Saints (woodcut), Key to meaning, Bucharest, 1678.

Сл. 4. Иван Бакон, 1678, Недеља Свих Светих, дрворез, Кључ значења, Букурешт 1678.

Greek means prayer). In the circular medallion, above Jesus's head, is situated the Heavenly Throne of Hetimasia (on which the Saviour will sit during the Last Judgment), on which are placed the cross, the spear, the reed with a sponge and the open Gospel. Above and below the horizontal arm of the cross are inscribed the words IS HS NI KA (Jesus Christ will win). On either side of the throne, partly rendered, Adam and Eve are praying. On a lower level, Constantine and Helen are depicted bearing a large cross. They are crowned and are wearing garments specific to their ranks. On the right and on the left of the image, hosts of angels, archangels, prophets, bishops, apostles, hermits, emperors, empresses and holy women, symmetrically disposed, form a circle of adoration around the central glory. The first figure in each group is holding a scroll denominating the position, the members of the group occupy. The circular medallion is inscribed in a rectangle, having in the upper corners the sun and the moon, anthropomor-

Fig. 5. The Sunday of All Saints (woodcut), Petru Movilă's Homiletics, Kiev, 1637.

Сл. 5. Недеља Свих Светих, дрворез, Омилије Петру Мовиле, Кијев, 1637.



phically depicted, on a cloudy sky. In the corners below appears (left) Abraham sated on a bench, a child in his lap, and the host of the redeemed standing behind him and (right) the redeemed thief with the Cross.

On the whole, the engraving symbolizes the Paradise, the entire composition representing a prayer of all Saints. The medallion depicted in the form of a circle "is the sign of the Principal Unit and of the Heaven; therefore it represents the activity of the Heaven, its cyclic movements⁶". The vegetal elements adequately complete the paradisiacal atmosphere. Both the explanatory inscription on the woodcut and the other inscriptions are written in Slavonic language.

A variant of the **Sunday of All Saints** (Fig. 6) dated back to 1700 is represented in the *Pentecost* of Buzău from 1701, probably executed by **Ivan Bakov**, too. It appears again in the *Apostle* of Buzău, 1704, in the *Apostle* of Bucharest, 1743 and in the *Pentecost* of Bucharest, 1743.

Compared with the woodcut signed by Ivan Bakov, dated in 1678, the main difference between them consists in the fact that Adam and Eve, who are knelt in prayer, with their arms covered, in sign of piety, are larger in size and are closer to the Throne of God (the Throne of Hetimasia). Therefore the first

⁶ Jean Chevalier, Alain Gheerbrant, *Dictionar de simboluri*, vol. 1, București, Editura Artemis, 1993, p. 295. In the album signed by Vasil Otcovici and Vasil Pilipiuc, *Ucrain-sca icona, XIV-XVIII st.*, Lvov, 1999, is reproduced an icon representing The Last Judgement from the 15th century which is conserved in a village from the Lvov area. Here the Paradise where appears Our Lady together with angels, Abraham, Isaac, Jacob and the redeemed thief with the Cross is inscribed in a circle.



Fig. 6. 1700, The Sunday of All Saints (woodcut), Pentecost, Buzău, 1701.

Сл. 6. 1700, Недеља Свих Светих, дрворез, Духови, Бужау, 1701.

human beings, created by God, are better highlighted. The dove (the symbol of the Holy Ghost) can appear on the Throne of Judgment as well. Yet, the four angels at Jesus's feet are no longer present. The explanatory inscription in the upper part of the image, as well as the inscriptions referring to the groups of saints, is in Slavonic too.

The theme of the **Sunday of All Saints** was also approached at Iassy by **Ieremia M(a)r(co)**. His xylograph, which does not arouse special comments, decorated the *Antologhion* from 1726. This engraving has no explanatory inscription.

The **Sunday of All Saints** in the *Pentecost* of Râmnic from 1743, which is repeated in the *Antologhion* of Râmnic 1745, the *Pentecost* of Râmnic, 1767, is akin to that in the *Pentecost* of Buzău, 1701 (dated to 1700) which is repeated in the *Apostle* of Buzău, 1704, the *Apostle* of Bucharest, 1743, the *Pentecost* of Bucharest, 1743. The explanatory inscription is here in Romanian. It must be noted that there is a reduced number of figures in this illustration.

Petru Papavici Râmniceanu, the most prolific xylographer from Blaj and one of the most gifted Romanian master craftsmen in the 16th-19th centuries, executed the **Sunday of All Saints** (Fig. 7) in the *Pentecost* of 1768 (repeated in the *Pentecost* of 1808) which is very much alike to the one existent in the



Fig. 7. Petru Papavici, The Sunday of All Saints (woodcut), Pentecost, Blaj, 1768.

Сл. 7. Петру Папавици, Неделя Свих Светих, Духови, Блаж, 1768.

Pentecost of Râmnic, 1743 (published in other books too, as we have mentioned above). This time, the xylographer of Blaj signs: **Petru P**(apavici) **T**(ipograf). Once more he proves that he is a good drawer who easily masters the technique of woodcutting⁷.

Stanciul Tipo (graf), who printed several books in the Metropolitan Typography of Bucharest, produced for the *Pentecost* from 1782, among others, a **Sunday of All Saints** in which the line is rigorous.

This theme also appears in a xylograph of the *Pentecost* of Sibiu from 1808, in which the illustration is different from the earlier similar works as the circular medallion comes out of the rectangle, both at the top and at the bottom. On the other hand, it lacks some important elements: the emblems of the four evangelists, the inscription IS HS NI KA (near the Cross on the Throne of Hetimasia)⁸.

Another xylograph which presents this theme, accomplished by **Costantie**, decorates the *Psalter* of Bucharest, 1820.

⁷ Cornel Tatai-Baltă, *Gravorii în lemn de la Blaj (1750-1830)*, in *Apulum*, XV, 1977, p. 710-711, fig. 11 and fig. C.; idem, *Gravorii în lemn de la Blaj (1750-1830)*, Blaj, Editura Eventus, 1995, p. 89-90, 180, fig. 38 and fig. 119.

⁸ Anca Elisabeta Tatai, *Xilogravura de la Sibiu (sfârșitul secolului al XVIII-lea – începutul secolului al XIX-lea)*, Alba Iulia, Editura Altip, 2007, p. 44-46, fig. 30.

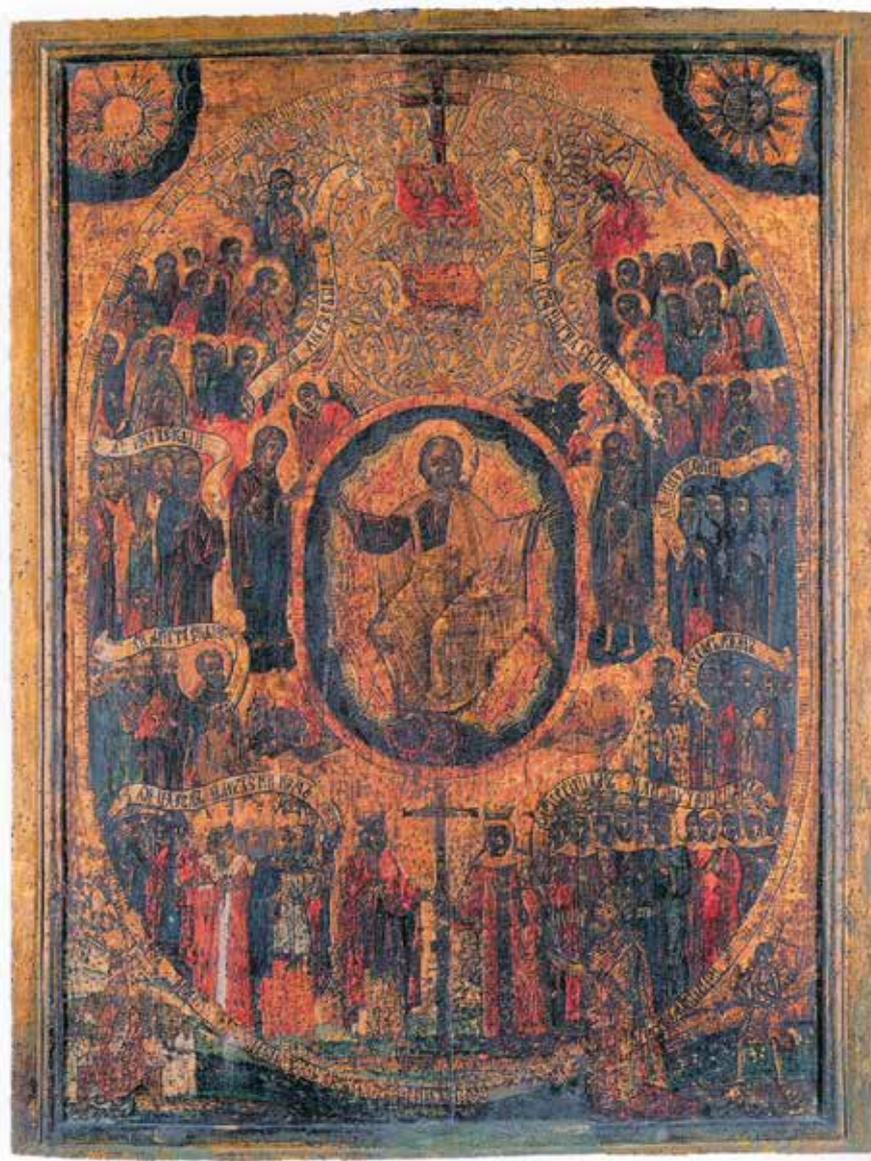


Fig.8. The Sunday of All Saints (icon on wood), the middle 17th century, Hurezi, Vâlcea County.

Сл.8. Недеља Свих Светих (икона на дрвету), средина 17. века, Хурези, округ Валцеа

The **Sunday of All Saints** (Fig. 8) skillfully painted on a wood icon from Wallachia in the middle of the 17th century (The Church of All Saints from Bălănești – Râmești, Hurezi, Vâlcea county) is in many points similar – in our opinion – to the manner in which was treated the theme in the Ukrainian xylograph from Petru Movila's *Homiletics*, Kiev, 1637. The scene is no longer placed in a circle, but in a slightly flattened ellipse. On the right, at the bottom of the picture, is knelt the icon's donor, Stephen, Wallachia's Metropolitan, in bishop's vestments. Skillfully produced by an anonymous author, this ample and complicated theme in which the predominant colours are brown, reddish-brown, blue, red and golden in the background, is seldom encountered in Romanian icon painting⁹. It is worth mentioning that in an icon representing the **Sunday of All Saints** from the Monastery of Dionysiu, on Mount Athos, from the 17th century, Jesus Christ and several other holy persons who surround Him are depicted in a circle inscribed in a rectangle, while the donor knelt down is shown in the low right corner¹⁰.

Another icon on wood from Wallachia (which comes from the Hermitage of St. John the Baptist, the Museum of the Hurezi Monastery) accomplished in the years 1709-1710 renders a **Sunday of All Saints** vertically displayed. On the central axis of the scene are shown: the Throne of Hetimasia (in the upper part) with Adam and Eve standing on the right and on the left, Jesus in Majesty, in the scene of the Deesis (in the centre), below Constantine and Helen holding the Cross. To the right and left of the composition, the saints are grouped in four registers in the same way as in the Cretan icons from the 17th century. This time too, the donor of the icon, Archimandrite John, Father Superior of the Hurezi Monastery, appears dressed in his surplice, on the left, at the bottom of the picture¹¹.

A very complex imperial icon, representing the **Sunday of All Saints**, containing new elements as compared with the fore mentioned ones, was also painted in Wallachia, in 1732. (It comes from the Church of St. Andrew, the Apostle, Frunzărești, Ilfov County, and is preserved in the "Aurelian Sacerdoțeanu" County Museum, Vâlcea). Here, in the scene of Deesis, Jesus is shown as a crowned Emperor. In the upper part are angels and seraphs placed between the sun and the moon and below, on the right and on the left, are more registers with saints. Below, in the centre, is the Throne of Hetimasia with Adam and Eve on either side and in the lowest course of the medallion are Constantine and Helen holding the Cross. At the bottom of this rectangular icon are introduced some trompe l'oeil effects while depicting the Garden of Paradise, surrounded by walls, in which grow pointed cypress trees of Oriental inspiration. Beside the Patriarchs Jacob, Abraham (who holds Lazarus's soul in his lap), Isaac, all seated on a bench, and the redeemed thief with the Cross, standing, is also

⁹ Alexandru Efremov, *op. cit.*, p. 55, 188-189, fig. 66, 67 (detail).

¹⁰ The icon is reproduced by Dionisie din Furna, *Erminia picturii bizantine*, București, Editura Sophia, 2000, without mentioning the number of the page or of the figure.

¹¹ Alexandru Efremov, *op. cit.*, p. 65, 193, fig. 93, 94 (detail); Ioana Ene, *Icoane brâncovenesti și postbrâncovenesti din județul Vâlcea (1680-1730). Studiu și catalog*, Râmnicu Vâlcea, Editura Offsetcolor, 2011, p. 186-187, fig. 169. The icon is dated between the years 1708-1709.

represented the Tree of Knowledge “which has the Saviour’s haloed head at its root – an iconographic detail favourite of the Cantacusin artistic environment”. In the upper corners of the icon float, on the clouds, the busts of prophets Daniel and Solomon. The minute manner of interpretation, the elegant lay-out, the bright colouring, contributes to the successful outcome of this icon, unfortunately in a poor preservation condition¹².

It is interesting to mention that on the façade of the Church of All Saints (1762-1764) from Râmnicu Vâlcea, the **Sunday of All Saints** is painted in a circular medallion of large size. It is also known that a dedication icon, found in the respective church, presents the theme in discussion, which together with other two icons, are preserved in the “Aurelian Sacerdoțeanu” County Museum in Râmnicu Vâlcea¹³.

A fine icon on wood representing the **Sunday of All Saints** dated back to 1778, was executed in Transylvania by **Gheorghe Zugrav**, Iacov’s son, and **Simion Silaghi**. It is preserved in the Church of the SS. Archangels, Albac, Alba County¹⁴. The model for this icon was an engraving existent in books printed at Buzău, Bucharest, Râmnic or Blaj intensely circulated in Transylvania. Nevertheless, certain changes can be noted. The sun and the moon no longer appear in the upper corners of the illustration but at the right and at the left of the Throne of Hetimasia, while Abraham’s Bosom and the redeemed thief with the Cross are not shown at all. The characters’ individualization, the mystical feelings they express, the elegance in dress, the intense chromatic palette consisting in complementary colours (red-green), warm-cold ones (red-blue), associated with the glitter of gold, confers this icon a magnificent aspect, the influence of the baroque being evident. The ellipsoidal shape in which the scene of the icon is displayed, somehow recalls the one made in Wallachia in the mid-17th century.

The representation of the **Sunday of All Saints** can also be encountered in glass painting which spread in different centers of Transylvania starting with the second half of the 18th century.

¹² Ioana Ene, *op. cit.*, p. 214-215, fig. 238.

¹³ The information was kindly offered by drd. Diana Scrociob (Mirea), an employee of the Museum of Vâlcea. **The Sunday of All Saints** is a theme seldom used in mural painting in Wallachia. It appears in Bucovăț in the 16th century, in the Church of SS Constantine and Helen at the Monastery of Hurezi at the end of the 17th century, in the Church of the Dormition of the Virgin at the Monastery of Polovragi and in the Chapel of **The Sunday of All Saints** at the Monastery of Cozia at the beginning of the 18th century. See Carmen Laura Dumitrescu, *Pictura murală din Țara Românească în veacul al XVI-lea*, București, Editura Meridiane, 1978, p. 38, fig. 33; Corina Popa, Ioana Iancovescu, Vlad Bedros, Elisabeta Negrău, *Repertoriul picturilor murale brâncovenești. I. Județul Vâlcea*, București, Editura Unarte, vol. *Ilustrații*, fig. p. 21, 138, 175. **A Sunday of All Saints**, among other outside mural paintings can be seen in the Church of the Palm Sunday from Avrig (Sibiu County). See Maria Zintz, *Pictura murală a bisericilor românești din Țara Făgărașului în secolul al XVIII-lea și în prima jumătate a secolului al XIX-lea*, București, Editura Academiei Române, 2011, fig. p. 384.

¹⁴ See for details and bibliography: Ana Dumitran, Elena-Daniela Cucui, *Zugravii de la Feisa*, Alba Iulia, Editura Altip, 2008, p. 96, fig. 78.

A gifted and persevering author, **Ioan Pop** from Făgăraș, active between the years 1833-1869, accomplished both wall paintings and icons on wood, on glass, on canvas and on metal panel, approaching extremely varied themes.

In this study, our attention has been focused on three icons on glass signed and dated to 1834, 1844, 1852, which deal with this subject¹⁵. They are preserved in the churches from Almașu Mare-Suseni (Alba County), Calbor (Brașov County) and Glod (Alba County).

These icons distinguish themselves by an accurate drawing and fine colouring, the biblical characters being ingeniously animated. It is obvious that the painting used as a prototype a similar woodcut from a *Pentecost*, very likely, printed in Blaj in 1768 and 1808. A catalogue of the Greek Catholic Church from Făgăraș, completed in 1896, (almost three decades after the painter's death) shows that in the respective parish there were numerous Romanian religious books among which the second edition of the *Pentecost* from Blaj¹⁶. As a matter of fact, **Ioan Pop** often appealed to xylographs which decorated Romanian religious books¹⁷.

In the case of the three icons on glass and even of others, the painter used certain interpretation licenses: both Adam and Eve, the Virgin Mary and St. John the Baptist are standing on clouds according to the baroque manner; the sun and the moon are rendered in a different way; there are some additional inscriptions; in the second and the third icons Abraham's Bosom and the redeemed thief with the Cross are reversed; the upper and the lower part of the icon are not so overabundant in details.

More simplified, the **Sunday of All Saints** entered the repertoire of the icon on wood from Lancrăm, as well¹⁸.

Therefore, the **Sunday of All Saints** was rather rarely approached in the Romanian icon painting on wood or on glass. On the other hand, this theme often appeared in the religious books from Wallachia (Bucharest, Buzău, Râmnic), Moldavia (Iassy) and Transylvania (Blaj, Sibiu), in the form of engraved illustrations which would more or less influence the manner of executing wood and glass paintings. Their prototype seems to have been the woodcut in Petru Movilă's *Homiletics* printed at Kiev in 1637¹⁹.

It must be pointed out that this theme was approached on an old Byzantine dalmatic, embroidered, as they say, at Constantinople. According to tradition, it

¹⁵ Ioana Rustoiu, Elena Băjenaru, Ana Dumitran, Szöcs Fülöp Károly, ...*Prin mine, Ioan Pop Zugravul*, Alba Iulia, Editura Altip, 2008, fig. 232, 233, 234.

¹⁶ *Ibidem*, p. 12-13.

¹⁷ *Ibidem*, p. 8, 31-48.

¹⁸ *Ibidem*, p. 48, fig. p. 48; Simona Teodora Roșca, *Icoana pe sticlă din Transilvania (sec. XVIII-XX)*, Cluj-Napoca, Tradiții clujene, 2010, p. 213, pl. 56; Juliana Danco, Dumitru Danco, *La peinture populaire sur verre de Roumanie*, Bucarest, Editura Meridiane, 1982, p. 126, state that the xylographs in the religious books printed at Blaj provided models to the icon painters from Lancrăm.

¹⁹ In our opinion, the respective Ukrainian illustration might have stood on the basis of the Moldavian icon painted on wood, dated to 1666, conserved in the Church of Golia from Iași. See Ana Dobjanschi, Victor Simion, *Arta în epoca lui Vasile Lupu*, București, Editura Meridiane, 1979, p. 61, fig. 41.

was worn by Pope Leon III, at the coronation of Charlemagne in A. D. 800²⁰. Conserved in the treasury of the Basilica of St. Peter in the Vatican, the dalmatic was dated back to the 11th century by Gabriel Millet²¹. Here too, Jesus in Majesty, with the emblems of the evangelists, is seated on the rainbow, holding the open Gospel in His left hand. Our Saviour has the Virgin and John the Baptist standing at either side and the Cross elevated over His head. He is surrounded by angels – in the upper part; by emperors, patriarchs, monks and nuns – in the lower part. Below, on the left, Abraham is seated, a child in his lap and other children at his feet. The redeemed thief with the Cross is standing in the right bottom corner.

Therefore, SS Constantine and Helen are absent in the respective early representation of **The Sunday of All Saints**. They are present in the 17th century icons on Mount Athos²².

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ПРЕДСТАВЕ НЕДЕЉЕ СВИХ СВЕТИХ НА РУМУНСКИМ ИКОНАМА
СЛИКАНИМ НА ДРВЕТУ И СТАКЛУ И КЊИЖНИМ ДРВОРЕЗИМА (ОД 16. ДО
19. ВЕКА)

Тема *Недеље Свих Светих* често је сликана у румунском сликарству како на иконама сликаних на дрвету тако и на стаклу. Иконографска тема се и раније појављивала у верској литератури, најчешће графичким листовима у Влашкој (Букуруште, Бужау, Рамник), Молдавији (Јаши) и Треансилванији (Блаж, Сибиу), затим дрворезима који су у већој или мањој мери утицали на сликарство изведено на иконама сликаним на дрвету и стаклу. Дрворез „Казанија“ (Омилија) Петра Мовиле штампане у Кијеву 1637. године, врло вероватно је коришћен као прототип горе наведених примера уметничке продукције. Стога се у овој студији расправља о представи Недеље Свих Светих у различитим техникама, као и њиховој међусобној повезаности.

²⁰ J. & M. L. Fattorusso, *Rome*, Florence, 1937, p. 547; Francesco Roncalli, *Coup D'oeil sur le Vatican*, Tipografia Poliglotta Vaticana, 1989, fig. 35 (color).

²¹ Gabriel Millet, *La Dalmatique du Vatican*, Paris, 1945, apud Marina Ileana Sabados, *op. cit.*, p. 5, 9.

²² See for details and bibliography, Corina Popa, in *Repertoriul picturilor murale brâncovenești*, vol. *Text*, p. 234.