

## Archbishop Innocent Burghele – Abbot of the Monastery St. Nicholas Popăuți (II)\*

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### Abstract:

Part two of the study presents the ecclesiastical objects and the old books fund entered into the patrimony of St. Nicholas Monastery of Popăuți during the abbotship of Archpriest Inochentie Iliupoleos (1815-1840), most of them preserved and restored recently.

### Keywords:

Popăuți-Botosani, Inochentie Iliupoleos: religious objects, inherited old books

### VIII. Patrimony Objects inherited from the Abbotship of Bishop Inochentie

In the category of movable art created for the Church *Saint Nicholas* Popăuți during the abbotship of bishop Inochentie, from the period 1815-1840, there were kept and preserved antique pieces of church furniture, liturgical objects made of precious materials, icons and an antique book collection. Except for the latter, most of these objects have been preserved and restored to be exhibited in a museum to be built and organized in the near future.

Among the pieces of furniture made in this period, is a bishop's throne carved in wood and painted, the church pulpit fixed in the northern wall of the nave, between the apse and the arch which delimits this room from the narthex, and a painted wooden iconostasis, originally found in the abbot's house.

*The bishop's throne*<sup>1</sup> is made of carved primed wood, gilded and painted in the style of the era, provided with canopy and backed on the vertical side. On a

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\* Resuming the text from no 3/2015, p. 185-224.

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<sup>1</sup> ASBt, *Primăria Botoșani (Mayorality of Botoșani)*, dos. 2/1869, f. 17<sup>v</sup>, no. 207; hierarchical pew (3x0.85m) made of carved wood (AMSNP, *Inv. 108/1966*, f. 26<sup>r</sup>, no. 171).

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green gray common background are discretely loomed carved and gilded shapes, adorning the central space and the frontal contour of the throne.

The central ornamentation, rectangular, made in tempera, is the Triconch icon of Christ High Priest, flanked by the archpastoral insignia from the center and in a molded ornamentation, in acanthus leaves, which fill the space defined by a frame. Christ High Priest is painted on the throne dressed in archpastoral robe and wearing the mitre on His head, blessing with the right hand and holding the Holy Gospel in the left one. From the rod of the paterissa and of the archpastoral cross, which are intertwined, are opened parallel to them the Tablets of the Law and, respectively, the Gospel. On the first are numbered the ten commandments, and the Holy Gospel is opened to the text: "Take My yoke upon you, and learn of Me; for I am meek and lowly in heart: and you shall find rest unto your souls. For My yoke is easy, and My burden is light." (Matthew 11:28-30). At the top of the ornament, the gilded frame is interrupted by a carved mitre looming in the outside, and above, the entire ornament is framed by a symbolic wreath made of vines and grapes. Under this ornament, in a bilobate space, with a white background, parallel and symmetrical to their lower side, was recorded by the painter, using the background color of the throne: "Receive it, Lord Christ, Yours among the very Yours, from your faithful servant Inochentie Iliupoleos, abbot of the Monastery Saint Nicholas. August 10, 1820"<sup>2</sup>.

*The iconostasis*<sup>3</sup> for the private prayer from the abbot's house. About this in the old inventories, it is shown that it was "[...] painted with the icons of several religious feasts, having icons coated in silver, covered with gold and one silver candle and under the iconostasis a lectern with five drawers"<sup>4</sup>; these icons were of the *Virgin Mary* and of the *Nativity of the Lord* and in front of this iconostasis "[...] His Holiness bishop Inochentie sent prayers to heaven [...]"<sup>5</sup>. This iconostasis, made of carved wood and painted in tempera, of which it has not been kept the third bottom part, has the upper part semicircular: half semicircular, and the other half, delimited from the first by a horizontal off hook, in the shape of concave quarter circle towards the first. This semicircular part rests on two pairs of pilasters, starting from a straight support, and between them is another inclined support, analog-type, for an open book.

<sup>2</sup> N. Iorga, *Inscripții botoșănene (Inscriptions from Botoșani)*, p. 18; *idem*, *Inscripții din biserici (Inscriptions from Churches)*, p. 222; Simionescu, *Mănăstirea Popăuți (Monastery Popăuți)*, p. 32; AMSNP, *Inv. 108/1966*, f. 26<sup>r</sup>, no. 171, the inscription in annex 12, ff. 29<sup>r</sup>-30<sup>r</sup>.

<sup>3</sup> Wooden iconostasis (3x1.5m) carved and painted, with twelve scenes (AMSNP, *Inv. 108/1966*, f. 25<sup>r</sup>, no. 162).

<sup>4</sup> ASBt, *Parohia Sfântul Nicolae Popăuți (St. Nicholas Parish Popăuți)*, dos. 5/1869, f. 54<sup>v</sup>, no. 202.

<sup>5</sup> ASBt, *Primăria Botoșani (Mayorality of Botoșani)*, dos. 2/1873, f. 8<sup>r</sup>-8<sup>v</sup>, no. 9.

In the higher tympanum, which is outlined, sectional, as an approximate shape of bell, is painted in tempera the scene of *Descent from the Cross*. On the background of the two areas, that of the pilasters, on two square panels are painted the Great Feasts bounded together by gilded frames. In the center of these two panels was provided a housing for mobile processional icons. In the first panel on the left, from top to bottom, we have the following scenes on the first row: *Nativity of the Theotokos*, *Entrance of the Theotokos in the Church*, *The Annunciation* and *The Candlemas*; on the second row, *The Ascension*, *The Nativity*<sup>6</sup>, as portable icon, in the center, and the *Assumption of the Virgin Mary*, and on the third row, *the Pentecost*, *the Lifegiving Fount*, *Flight to Egypt* and *Worship of the Magi*. In the second iconographic panel, on the right, vertically, on the first row we find: the *Transfiguration*, the *Epiphany* and the *Entry into Jerusalem*; on the second row, the *Resurrection*, the *Virgin*<sup>7</sup>, as Hodighitria in bust, and *St. Innocent*, as portable icons, and the *Last Supper*, and on the last row, *Thomas Sunday*, *Jesus in the Temple* and *Resurrection of Lazarus*. It is possible that this iconostasis, arcosolium-type, to have been commissioned by Archimandrite Inochentie in 1804, in accordance with the label from the silver apparel of the processional icon of *Theotokos*.

*The Iconostasis*. This, in form of a cupboard, “[...] painted with images of saints, with two doors and two drawers [...]”<sup>8</sup>, had the appearance of an painted iconostasis both inside and outside. On the outer surface of the door were represented: the scene of *the Annunciation*, the *Saints Peter and Paul*, as well as *Saint Nicholas*, the patron of the church; on the inside one *The Three Holy Hierarchs: Basil the Great, Gregory the Theologian and John Chrysostom*, and on the inner surfaces were painted the scenes: *Abraham’s sacrifice*, *Abraham and Melchizedek*, *the Nativity*, *the Savior with the Holy Apostles*, *The Last Supper*, *the Crucifixion*, *the Descent from the Cross*, *the Resurrection* and *the Last Judgment*<sup>9</sup>. On the icon of the *Last Supper*; in here, the painter wrote: “The blessed departed benefactors: Prince Ștefan, Princess Ruxandra, Prince Bogdan, Princess Maria, Prince Mihail, Princess Safta, Prince Constantin, Princess Ana, Bishop

<sup>6</sup> Icon (18x23x2cm) covered in a gilded silver box and marked with the following text in Cyrillic: “Ioan ierei ot Danc(u). Mariea Vărnăv” (N. Iorga, *Studii și documente (Studies and Documents)*, XVI, p. 277; *idem*, *Inscripții botoșănene (Inscriptions from Botoșani)*, p. 18; *idem*, *Inscripții din biserici (Inscriptions from Churches)*, p. 222; Simionescu, *Mănăstirea Popăuți (Monastery Popăuți)*, p. 31; AMSNP, *Inv. 108/1966*, f. 25<sup>r</sup>, no. 148; anex 8, f. 29<sup>r</sup>).

<sup>7</sup> On the gilded silver binding of the icon (18/23cm) of *Theotokos* is written in Cyrillic: “hieromonk Inochentie, 1804”; N. Iorga, *Inscripții botoșănene (Inscriptions from Botoșani)*, p. 18; *idem*, *Inscripții din biserici (Inscriptions from Churches)*, p. 222; AMSNP, *Inv. 108/1966*, f. 29<sup>r</sup>, no. 146, the inscription in annex 7, f. 25.

<sup>8</sup> ASBt, *Primăria Botoșani (Mayorality of Botoșani)*, dos. 2/1873, f. 18<sup>r</sup>, no. 253.

<sup>9</sup> Simionescu, *Mănăstirea Popăuți (Monastery Popăuți)*, p. 30.

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Silvestru, monk Ghenadie, Ruxandra, Șerban, Constantin, Safta, Toma, Maria<sup>10</sup>. Painter Ioan, March 24, 1821<sup>11</sup>.

*The wooden litter*<sup>12</sup>, undated, but it falls, as technique and style, in the same period and in the same set of objects, with areas and motifs carved and gilded, highlighted by a gray-green background. It is similar in shape to a chalice foot that supports, instead of a cup, a round tray on which are put the five loaves specific to the service of Lity. On the padded, laced ring, with a gilded perimetrical sculpture, are embedded three candlesticks for one light only, as three dragons with open wings, on the ends of which are provided the mounting brackets of the candles, and at the front, three wooden glasses for wheat, wine and oil.

From the silver liturgical objects for specific hierarchal services have been preserved two pairs of candlestick with three and two arms<sup>13</sup>, a kettle for washing hands with its special tray, two hierarchal crosiers<sup>14</sup>, an enkolpion under the form of a triptych, three crosses with support, a mitre, a nabeđrīnca<sup>15</sup> and a set of sacred vessels.

On the support of a candlestick with two arms and on one with three arms, both of the most beautiful pair, is repeated the inscription in Cyrillic: “with the expense of His Holiness Metropolitan Inochentie Iliupoleos. 1820<sup>16</sup>”.

*The liturgical kettle*<sup>17</sup> for pouring water by the deacons at certain moments during the Divine Liturgy, with an ornamental belt in the middle and with a chain linking the top cover by its handle, is engraved with the same text<sup>18</sup>, as the previous pieces, but, this time, the text is rendered also in Greek<sup>19</sup>. This bilingual text

<sup>10</sup> *Ibidem*, p. 37.

<sup>11</sup> Al. Simionescu (*ibidem*) did not notice the name of the icon’s painter and the dating of *The Last Supper* (62x62x2cm), kept until a certain moment in the wooden proscomidar (AMSNP, *Inv. 108/1966*, f. 22<sup>r</sup>, no. 83, the inscription in annex 4, f. 29<sup>r</sup>).

<sup>12</sup> ASBt, *Parohia Sfântul Nicolae Popăuți (St. Nicholas Parish Popăuți)*, dos. 5/1869, f. 51<sup>v</sup>, no. 24; ASBt, *Primăria Botoșani (Mayorality of Botoșani)*, dos. 2/1873, f. 18<sup>r</sup>, no. 254; wooden (0.4x0.4m) litter (AMSNP, *Inv. 108/1966*, f. 27<sup>r</sup>, no. 210.)

<sup>13</sup> ASBt, *Parohia Sfântul Nicolae Popăuți (St. Nicholas Parish Popăuți)*, dos. 5/1869, f. 52<sup>v</sup>, no. 93; ASBt, *Primăria Botoșani (Mayorality of Botoșani)*, dos. 2/1873, f. 10<sup>r</sup>, no. 47. The marked pair is currently in the museum of the Monastery Vorona.

<sup>14</sup> One of silver, the other worked in mother of pearl, currently in the museum of the Monastery Vorona.

<sup>15</sup> Both are currently in the museum of the Monastery Vorona.

<sup>16</sup> Simionescu, *Mănăstirea Popăuți (Monastery Popăuți)*, p. 36; AMSNP, *Inv. 108/1966*, f. 28<sup>r</sup>, no. 226. Currently, they are in the museum of the Monastery Vorona.

<sup>17</sup> ASBt, *Parohia Sfântul Nicolae Popăuți (St. Nicholas Parish Popăuți)*, dos. 5/1869, f. 57<sup>r</sup>, no. 31; ASBt, *Primăria Botoșani (Mayorality of Botoșani)*, dos. 2/1873, f. 11<sup>r</sup>, no. 50; bishop’s kettle (25x10cm, 648gr.) made of silver (AMSNP, *Inv. 108/1966*, f. 26<sup>r</sup>, no. 183).

<sup>18</sup> Simionescu, *Mănăstirea Popăuți (Monastery Popăuți)*, p. 36; AMSNP, *Inv. 108/1966*, f. 30<sup>r</sup>, annex 15.

<sup>19</sup> That is: Διὰ δαπάνης του ἁγίου Ἰλιουπολεος κηρῶν Ἰνοκεντῶν.

is applied in the same manner on the oval *liturgical tray*<sup>20</sup>, which, as the kettle, is simple, having just a perimetric ornament, and in the center of the bowl, the sun with its rays is carved in the form of a human face, in a manner similar to the representations from the mural paintings.

*Enkolpion – triptych*<sup>21</sup>. This one, made up of three identical oval medallions, in the form of a triptych, which close on the obverse and reverse over the central medallion, is made of gilded silver frames, provided with edgers and hinges in order to close. In the medallions painted on both sides in the style of the nineteenth century, are represented on the first three sides the scenes: *The Holy Trinity*, in the center, framed by *The Baptism of the Lord and the Ascension*, and on the other three sides, overleaf, *Theotokos*, as *Hodighitria*, bust, in the center, framed by *Saints Great Martyrs George and Demetrius*, from the medallion from its right, and *Saint Martyrs John the New from Suceava and Innocent*, from the medallion from its left.

The Enkolpion-triptych has as protection system an oval box, corresponding to its folded formula, made of silver with the interior lined with green velvet. The exterior was molded by the master silversmith with two iconographic medallions in graphics, having represented, on the first side, in the style of the era, the *The Three Holy Hierarchs Basil the Great, John Chrysostom and Gregory the Theologian*, and on the second, Saint Nicholas, framed by *Saints Haralambos and Spiridon*. As is the case of the Enkolpion with the six medallions mentioned, the writing for the saints engraved on the protective box is made in Greek.

*Processional cross*<sup>22</sup>. Among all the liturgical objects is distinguished by execution and refinement, a wooden cross carved on both sides, reinforced by a perimetric ornamental border made of gilded silver. On this frame are two other representations, made of the same precious material and specific to these crosses: a miter, at the end of the upper vertical arm and four seraphims penetrated on the exterior by the rays of the cross, fixed between its arms. On the first of the sides, on the surface carved in wood, are shown in the form of medallions that are part of a “iconographic tree”, the scenes of some Great Feasts. They alternate, in the case

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<sup>20</sup> ASBt, *Parohia Sfântul Nicolae Popăuți (St. Nicholas Parish Popăuți)*, dos. 5/1869, f. 57<sup>r</sup>, no. 31; ASBt, *Primăria Botoșani (Mayorality of Botoșani)*, dos. 2/1873, f. 10<sup>v</sup>, no. 49; liturgical tray (875gr., oval), made of silver (AMSNP, *Inv. 108/1966*, f. 30<sup>r</sup>, no. 214, annex 20, f. 27<sup>v</sup>).

<sup>21</sup> ASBt, *Parohia Sfântul Nicolae Popăuți (St. Nicholas Parish Popăuți)*, dos. 5/1869, f. 52<sup>v</sup>, no. 98; ASBt, *Primăria Botoșani (Mayorality of Botoșani)*, dos. 2/1873, f. 10<sup>r</sup>, no. 46; enkolpion (9x7cm, 270gr.) with six little icons (AMSNP, *Inv. 108/1966*, f. 26<sup>r</sup>, no. 178).

<sup>22</sup> ASBt, *Parohia Sfântul Nicolae Popăuți (St. Nicholas Parish Popăuți)*, dos. 5/1869, f. 51<sup>r</sup>, no. 5; ASBt, *Primăria Botoșani (Mayorality of Botoșani)*, dos. 2/1873, f. 8<sup>v</sup>, no. 15. Cruce procesională (55x20cm, 1.8kg) which is constantly on the Holy Table (AMSNP, *Inv. 108/1966*, f. 20<sup>r</sup>, no. 1, annex 1, f. 29<sup>r</sup>).





The support of the Holy Chalice is carried out in a discreet and refined ornamentation. On the semi-horizontal surface are translated, in the same technique, in the form of four round medallions outlined with brilliants, the signs of the passion and crucifixion of Christ, that is: a torch on whose shaft intersects a cross and a sword, in the first; a pole, intersected on its axis by a rod and a halter and having placed on the top the biblical singing rooster, in the second; the Cross of crucifixion inclined with the crown of thorns between its arms in the third, and the ladder, the spear, the reed with the sponge on top of it, crossed, in the fourth medallion. The space between these medallions is adorned with the only pressed form over the entire surface of the chalice, representing symbolically a floral motif. On the next circular surface of the stand, is performed manually a vegetable garland, having as its support of exposure, horizontally, fifteen palm trees, with equal distances between them. In the last circular space semicircularly shaped, is executed another ornament, designed from chain links and flowers with four petals, cross-shaped, which combine them. The links, outlined by incision, have in their space hammer dents, and in their gaps are made crosses with three rays between the arms, all made from a single handmade incision.

On the upper surface of the support, frustoconical shaped, the master silversmith conceived a garland from olive branches, very simple and discreet, handmade by incising, which curls, having as fastening points four rosette carried out in the same manner. The transition from the support to handle of the chalice is done through a carved item and worked in brilliants in the form of balls. The handle is also carved and without ornaments.

*The Holy Diskos*<sup>26</sup>, which is part of this holy receptacles, is simple. The ornamentation is reduced to the tray surface on which is translated into graphic the scene of *the Holy Trinity*, that is: Baby Jesus, in a horizontal position surrounded by rays and two angels kneeling on clouds and with the wings semi-open, Holy Spirit, as a dove, surrounded by rays and clouds, descending upon Him, and the Father, symbolized by a glory on which was written: ὁ Θεός. The circular edge of the tray was decorated with three scarves knotted in bow tie shape, separating in three the Greek liturgical text, written in the same manner: „ἸἸἸἸ ὁ ἈΓΝΟΣ Τῆς Θεῆς ὁ ἀἰρῶν ἁμαρτίαν τῆς πάντος κόσμου”, that is “Behold the Lamb of God, Who takes away the sin of the world.”

*The Star*<sup>27</sup> of the Holy Diskos is decorated on the four arms with one angel face with two wings, within an ornament, both worked in the same technique, and

<sup>26</sup> ASBt, *Parohia Sfântul Nicolae Popăuți (St. Nicholas Parish Popăuți)*, dos. 5/1869, f. 51<sup>r</sup>, no. 11; ASBt, *Primăria Botoșani (Mayorality of Botoșani)*, dos. 2/1873, f. 9<sup>r</sup>, no. 26; AMSNP, *Inv. 108/1966*, f. 10<sup>r</sup>, no. 50, diameter 0.17m, 223gr.

<sup>27</sup> ASBt, *Parohia Sfântul Nicolae Popăuți (St. Nicholas Parish Popăuți)*, dos. 5/1869, f. 51<sup>r</sup>, no. 11; ASBt, *Primăria Botoșani (Mayorality of Botoșani)*, dos. 2/1873, f. 9<sup>r</sup>, no. 29; AMSNP, *Inv.*

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in the center a Byzantine cross, having between the arms imprinted the logo: **Іс**  
**Хс нї кс**<sup>28</sup>.

We believe that the set of sacred vessels described, undated, may be the one that is referred to in the note: “Let it be known since the boyar Costachi bought a chalice, with a diskos, a spoon and a star. March 15, 1819”<sup>29</sup>.

Among the cult objects kept by the archiereus Inochentie, there are also two bells.

*The big bell*<sup>30</sup>, imprinted with the faces of Saints Nicholas and George, cracking after only four years from casting, it was rebuilt according to the inscription: “This bell was made again with the expense of His Holiness Metropolitan kir Inochentie Iliupoleos, abbot of the Monastery Saint Nicholas, that is called Popouți, of 700 okka, in the year 1824, December 6. And in the year 1828, December 6, cracking, it was made again, with more 300 okka, with the expense of the same, for eternal remembrance. May 29, 1830<sup>31</sup>. This bell was cast by me Pavăl Romanovici, bell ringer, in the year 1830, May 29”<sup>32</sup>.

*The little bell*<sup>33</sup>, imprinted with the faces of the Virgin and St. Nicholas, in use as the big one, is dated by the inscription: “This bell was made in honor of St. Nicholas and the expense of His Holiness Metropolitan Iliupoleos kir Inochentie, Popouți, the year 1824”<sup>34</sup>.

From the archiereus Inochentie, as former typographer and ecclesiarch of the Metropolitan and lover of culture and beauty, was kept an important library. Not having old inventories with at least minimal details about the books from this library, on one hand, nor personal notes from Inochentie, on the other hand, it is difficult to establish the exact editions of books inherited from him. But, regarding their number it can be established that in 1815, when taking over the abbotship, In-

108/1966, f. 10<sup>r</sup>, no. 38, 111gr.

<sup>28</sup> Thus wrote the silversmith.

<sup>29</sup> *Life of St. Basil the New*, Botoșani, 1815, mss. 1/2 (35x22x1 cm, broșat) “reentered the archive of Popăuți Church, in September 23, 1908, donated by Mrs. Elena V. Dimitriu. Parish priest Al. Simionescu” <m. p.> (*ibidem*, f. 1<sup>r</sup>) (AMSNP, *Inv. no. 108/1966*, f. 13<sup>r</sup>, no. 47), on the front sheet from the beginning.

<sup>30</sup> ASBt, *Parohia Sfântul Nicolae Popăuți (St. Nicholas Parish Popăuți)*, dos. 5/1869, f. 52<sup>v</sup>, no. 90; ASBt, *Primăria Botoșani (Mayorality of Botoșani)*, dos. 2/1873, f. 8<sup>r</sup>, no. 2; AMSNP, *Inv. 108/1966*, f. 28<sup>r</sup>, no. 223, dimensions: 1.20x1.10m, 1200kg.

<sup>31</sup> Simionescu (*Mănăstirea Popăuți (Monastery Popăuți)*, p. 37) messed the inscriptions.

<sup>32</sup> AMSNP, *Inv. no. 108/1966*, ff. 30<sup>r</sup>-31<sup>r</sup>, the inscription in annex 22, ff. 30<sup>r</sup>-31<sup>r</sup>; Grigoraș, *Un ctitor de seamă (A Prominent Founder)*, p. 111.

<sup>33</sup> ASBt, *Parohia Sfântul Nicolae Popăuți (St. Nicholas Parish Popăuți)*, dos. 5/1869, f. 52<sup>v</sup>, no. 90; ASBt, *Primăria Botoșani (Mayorality of Botoșani)*, dos. 2/1873, f. 8<sup>r</sup>, no. 2; AMSNP, *Inv. 108/1966*, f. 28<sup>r</sup>, no. 224, dimensions: 0.80x0.50m, 150kg.

<sup>34</sup> AMSNP, *Inv. 108/1966*, annex 23, f. 31<sup>r</sup>; Grigoraș, *Un ctitor de seamă (A Prominent Founder)*, p. 111.



ochentie found at Popăuți twenty-one Greek liturgical books<sup>35</sup>, a Greek-Moldavian *Gospel* and eight Romanian liturgical books<sup>36</sup>, and immediately after his death were registered one hundred and fifteen Greek books, eight Russian, twenty-two of Musics – of which seventeen were Greek and five Romanian – and ninety-nine Romanian books<sup>37</sup>. Therefore, in addition to a total number of thirty books, completely liturgical, that existed in 1815, Inochentie left for posterity two hundreds and forty-four books from the personal library, from before and during his abbotship<sup>38</sup>, as well as an unknown number of liturgical books purchased for the monastery church, whose census remained unknown to us.

The personal library was composed of religious books, of dogmatic teaching<sup>39</sup>, Biblical<sup>40</sup>, Homiletics<sup>41</sup>, Hagiographical<sup>42</sup>, Monastic and philokalic<sup>43</sup>, Canon-

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<sup>35</sup> BAR, *Documente istorice (Historical documents)*, 204/CCC: *Catagrafia Mănăstirii Popăuți (The Census of Monastery Popăuți)*, February 16, 1815, where, in the Chapter *Religious Books*, are listed the following Greek books: a *Gospel*, 12 *Menaions*, a *Penticostarion*, a *Lenten Triodion*, an *Epistle*, an *Octoechos*, an *Euchologion*, a *Horologion* and a *Psalter* (f. 2<sup>r</sup>).

<sup>36</sup> These are: two *Gospels*, a *Minei*, a *Lenten Triodion*, an *Octoechos*, a *Penticostarion*, an *Epistle* and a *Horologion* (*ibidem*).

<sup>37</sup> ASBt, *Colecția documente (The Documents Collection)*, IX/98: *Census of books that were considered superfluous over those that were left for the church from the Monastery Popăuți by special census*, ff. 1<sup>r</sup>-5<sup>r</sup>.

<sup>38</sup> *Ibidem*, f. 5<sup>r</sup>.

<sup>39</sup> Sf. Ioan Damaschin, *Descoperire cu amăruntul a pravoslavnicii credințe (Explanation in detail of the Orthodox Faith)*, Iași, 1806, 3 ex. (ASBt, *Colecția documente (The Documents Collection)*, IX/98, f. 4<sup>r</sup>-4<sup>v</sup>; AMSNP, *Inv. 108/1966*, f. 12<sup>r</sup>, no. 26).

<sup>40</sup> Among these are: “a *Bible* in six volumes”; “a *New Testament*”; “a *Bible*”; “a *Bible* in two volumes” (ASBt, *Colecția documente (The Documents Collection)*, IX/98, f. 4<sup>r</sup>-4<sup>v</sup>), of which are found in the old book fund only: *The Bible*, Blaj, 1795 (3 ex.) and *The New Testament*, Sankt Petersburg, 1818 (AMSNP, *Inv. 108/1966*, f. 11<sup>r</sup>).

<sup>41</sup> For example: St. John Chrysostom, *Mărgăritarul (The Pearl)*, Monastery Neamț, 1747; *idem*, *Împărțire de grâu (Sharing Wheat)*, Buzău, 1833 (2 ex.); *The Kiriacodromion*, Bucharest, 1801; *The Kiriacodromion*, Monastery Neamț, 1811; *idem*, *Puțul (The Spring)*, Buzău, 1833; St. Theophylact of Ohrid, *Tălcuirea celor patru evanghelii (Comentary on the Four Gospels)*, Iași, 1805 (2 ex.); *Tălcuirea celor șapte Sfinte Taine ale Bisericii (Comentary on the Seven Misteries of the Church)*, Iași, 1807 (ASBt, *Colecția documente (The Documents Collection)*, IX/98, ff. 4<sup>r</sup>-5<sup>r</sup>; AMSNP, *Inv. 108/1966*, ff. 11<sup>r</sup>-14<sup>r</sup>).

<sup>42</sup> Such as: *Viețile Sfinților pe cele 12 luni (Lives of the Saints over the 12 Months)*, Monastery Neamț, 1807-1815 (ASBt, *Colecția documente (The Documents Collection)*, IX/98, f. 4<sup>v</sup>; AMSNP, *Inv. 108/1966*, f. 12<sup>r</sup>).

<sup>43</sup> Among which are: *Lavsaiiconul (Lausiac History)*, 2 ex.4; *Cuvintele Sfântului Teodor Studitul (Words of Saint Theodore the Studite)*, Râmnic, 1784; *Avva Dorotei (Abba Dorotheus)*, Râmnic, 1784; *Scara Sfântului Ioan Sinaitul (The ladder of St. John of Sinai)*, Monastery Neamț, 1814; *Adu-narea cuvintelor pentru ascultare și Viața Sf. Paisie (Words for listening and the life of St. Paisie)*, Monastery Neamț, 1817 (ASBt, *Colecția documente (The Documents Collection)*, IX/98, ff. 4<sup>r</sup>-5<sup>r</sup>; AMSNP, *Inv. 108/1966*, ff. 11<sup>r</sup>-12<sup>r</sup>).

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ical<sup>44</sup>, etc, as well as from the general knowledge: ancient philosophy<sup>45</sup>, history<sup>46</sup>, geography<sup>47</sup>, grammar<sup>48</sup>, etc.<sup>49</sup>

Between the Romanian books of this library, which have reached us, can be found in greater numbers those printed within the Monastery Neamț, followed by those from Iași, Buda, Bucharest, Râmnic, Buzău, Blaj, Brașov and Sibiu. The particular attention given by Inochentie to books is seen from the correspondence that he maintained with these church printing centers, such as for instance the one with Neonil<sup>50</sup>, the abbot of Monastery Neamț and from his concern to preserve them via a thorough bond. So came to us some of them very beautifully bound in wood and leather, from the period when he was hieromonk and on their cover was engraved in gold letters the name: “Inochentie hieromonk”<sup>51</sup> or “Inochentie ecclesiarch”<sup>52</sup>, and others during his abbotship, to which he gave the utmost attention. Two Gospels are distinguished by their gilded silver ouches.

The first one is a copy of *The Gospel*<sup>53</sup>, edition of Monastery Neamț, 1821, with Cyrillic text, which was bound in wooden covers, clothed in green velvet,

<sup>44</sup> *Pidalion (The Rudder)*, in Greek (ASBt, *Colecția documente (The Documents Collection)*, IX/98, f. 1<sup>v</sup>); Andronache Donici, *Adunarea cuprinzătoare în scurt de pravilele cărților împărătești (Short Comprehensive Assembly of Rites of Royal Books)*, Iași, 1814 (*ibidem*, f. 4<sup>r</sup>).

<sup>45</sup> Șase tomuri Tucidide (Six Thucydide Volumes); *Apotichi ton pedon*, Bucharest, 1788 (*ibidem*, ff. 1<sup>v</sup>-2<sup>r</sup>).

<sup>46</sup> *O istorie a Americii (A History of America)*, in Greek; *Istorie a împărăției Rusiei (History of the Kingdom of Russia)*, 2 volumes; D. Cantemir, *Hronicul vechimei a romano-moldo-vlahilor (Chronicle of the Antiquity of the Moldovan-Romanian-Vlachs)*, 2 t., Sankt Petersburg, 1717 (*ibidem*, f. 4<sup>r</sup>).

<sup>47</sup> *The Geography of Gașpar*; 2 books with maps, all Greek (*ibidem*, ff. 1<sup>r</sup>-2<sup>r</sup>); D. Cantemir, *Descrierea Moldovei (Description of Moldavia)*, Monastery Neamț, 1825 (*ibidem*, f. 4<sup>r</sup>).

<sup>48</sup> 12 grammar books in Greek are mentioned, including those of the authors: Theodor Ghizi, Hristopulos, Gheorghe Vendati and Visarion Macri and, also, four lexicons, of which one of Eftropie and one of Antim Gazi, listed between the Russian books (*ibidem*, ff. 1<sup>r</sup>-5<sup>r</sup>).

<sup>49</sup> It is mentioned also “a book of physics apantisma” (*ibidem*, f. 1<sup>v</sup>).

<sup>50</sup> In a letter from April 27, 1838, abbot Neonil answered Inochentie, giving him, as a gift, the paper *Praștia (The Sling)*, Monastery Neamț, 1837 (ASBt, *Colecția documente (The Documents Collection)*, IX/77, f. 1<sup>r</sup>-1<sup>v</sup>), and in May 26, through another letter, he answered him again, harging him with 720 lei for the books ordered (*ibidem*, f. 2<sup>r</sup>).

<sup>51</sup> This name is printed on the following books: *The Bible*, Blaj, 1795, 3 ex., inv. 27, 28, 28/1; *Rânduiala tunderii în monahism (The Ordinance of Monastic Tonsure)*, Monastery Neamț, 1815, inv. 84; *Pravila, carte folositoare de suflet (The Rules, Book Useful for the Soul)*, 1800, inv. 85; John of Damascus, *Teologhicon (Teologhicon)*, Iași, 1806, 3 ex., inv. 75, 75/1, 75/2; *Triodion (Lenten Triodion)*, Râmnic, 1788; *Kiriadromion (The Kiriadromion)*, Bucharest, 1801, inv. no. 69.

<sup>52</sup> On the front cover of two copies of: St. Theophylact of Ohrid, *Tâlcuire la cele patru evanghelii (Comentary on the Four Gospels)*, Iași, 1805, inv. 48 and 48/1.

<sup>53</sup> ASBt, *Parohia Sf. Nicolae Popăuți (St. Nicholas Parish Popăuți)*, dos. 5/1869, f. 51, no. 5; ASBt, *Primăria Botoșani (Mayoralty of Botoșani)*, dos. 2/1873, f. 11<sup>v</sup>, no. 75.

over which was applied a silver floral, fretted ornament. On the front cover is implemented in the form of medallions, executed in graphics and the style of the era, the scene of the *Resurrection of Jesus*, in the middle, framed by the four evangelists: *Matthew, Mark, Luke* and *John*, and on the second cover, with identical ornamentation, the scene of the *Crucifixion of Jesus*, in the middle, having in the symmetrical points of the medallions with the four evangelists, on the first cover, four buttons for protection. The aesthetics of the center binding is accomplished by two rectangular flower ornaments, un-fretted, which by successive iteration reach number seven. On the inside edge of the silver ouch was printed by the master silversmith: “This Holy Gospel was made with the expense of his Holiness father Inochentie Iliupoleos and with the help of Panaite Zoița. At the Holy Monastery Popăuți, dedicated to Saint Nicholas, from Botoșani. November 20, 1834.”<sup>54</sup>

The second *Gospel*<sup>55</sup>, smaller than the previous, with text in Greek, was bound similarly to the first, in wood, clothed in green velvet, gilded silver binding and iconographical medallions with the same technique and the same representations, but with the difference that the ornamental pattern from the two identical covers, as well as the one from the center binding are different, and the medallions are smaller, almost round and proportionate to the size of the covers. As in the first case, on the inside edge of the silver ouch was printed: “Inochentie Iliupoleos, July 16, 1838”<sup>56</sup>.

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So, based on the documentary testimonies sufficiently used in these rows, we can conclude with certainty that the archiereus Inochentie Iliupoleos, as the first Romanian who received the nominal high priesthood, under the honorary title of bishop of the diocese of Iliupoleos, from the jurisdiction of the Patriarchate of Antioch, was noted as the most important personality among all the abbots of the Monastery Popăuți, bishops or archimandrites and also, as an ecclesiastical figure of balance and courage of Moldavia in a Phanariote era.

After he built this personality as minister of the Moldavian Metropolitan Church as a spiritual father, printer and ecclesiarch during 1794-1814, under the metropolitans: Iacob Stamati, Gavriil Bănulescu and Veniamin Costachi, Inochentie is appointed abbot of the Monastery Popăuți, by Patriarch Seraphim of

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<sup>54</sup> *Evanghelia* (46x32x5cm, 10kg), Monastery Neamț, 1821 (AMSNP, *Inv. no. 108/1966*, f. 14<sup>r</sup>, no. 70) inscribed on the silverware (AMSNP, *Inv. no. 108/1966*, f. 19<sup>r</sup>, annex 1).

<sup>55</sup> ASBt, *Colecția documente (The Documents Collection)*, IX/98, f. 1<sup>r</sup>.

<sup>56</sup> ASBt, *Primăria Botoșani (Mayoralty of Botoșani)*, dos. 2/1873, f. 11<sup>v</sup>, no. 78; *Evanghelia mică (The Small Gospel)* (18x12x6cm, 1250gr.), text in Greek, without title sheet (AMSNP, *Inv. no. 108/1966*, f. 14<sup>r</sup>, no. 71), the note from the ouches is incorrectly written in the Annexes of the document, that is “April 16” instead of “July 16” (*ibidem*, f. 19<sup>r</sup>, annex 2).

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Antioch, at the insistence of the Moldavian Prince Scarlat Alexandru Calimah and the Metropolitan Veniamin. Before receiving this position, knowing that from his position as Archimandrite he would not withstand the pressures of the administration of the monasteries in obedience from Moldavia to stay too long in abbotship, arriving in Damascus, receives from the Patriarch the right to be abbot and administrator of the monastery's domains "for life" and, at the same time, the approval of the Ecumenical Patriarchate to be ordained archiereus, as his predecessors in abbotship. But for these rights, he would fight for a long time: to be ordained archiereus, until the end of 1819, and for the abbotship "for life", until March 20, 1823.

As archiereus and abbot, residing in the Monastery Popăuți, bishop Inochentie, although he was deprived of diocese, had a working archiepiscopate, thanks to a fruitful collaboration with the Metropolitan Veniamin, who ceded the celebration of the mysteries and religious services, including ordinations and consecrations of churches, in the north of Moldavia.

Besides the bishop sacramental ministry, Inochentie, thanks to his spiritual qualities, he became local ecclesiastical authority for all social categories, being mandated, when appropriate, by the Prince of the country, by the Metropolitan or by other central state authority.

Regarding the real estate heritage of the monastery, as the administrator of the princely foundation of the Great Stephen, from here, he gave it an obvious existential impetus, through the interventions made on time, at the beginning of his abbotship, but especially immediately after the dramatic events from 1821.

With the passing into eternity, Inochentie left, at the beginning of the year 1840, to the Monastery Popăuți a great movable heritage of ecclesiastical art, – translated into furniture, religious objects of precious metal, icons – and an interesting library, located today in the old book fund of the monastery.