Mapping Eastern Europe is a platform intended to promote study, teaching, and research about Eastern Europe between the 13th and 17th centuries through **historical overviews**, **case-studies** of monuments and objects, **ongoing projects**, as well as **reviews** of books and exhibitions.
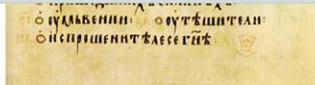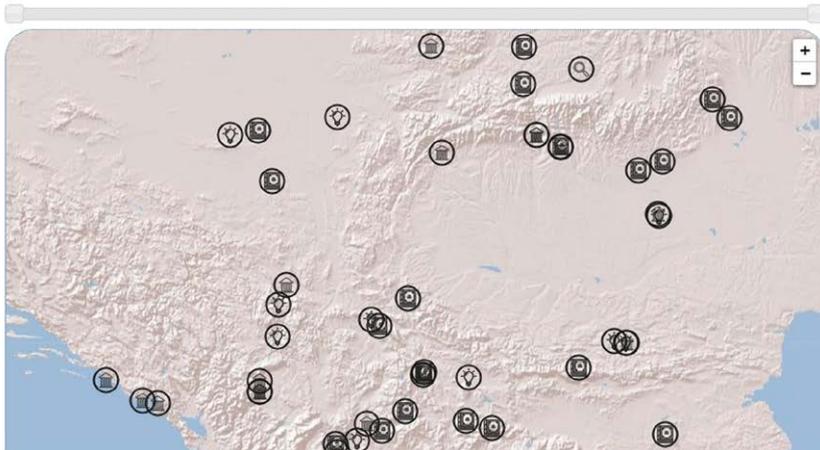
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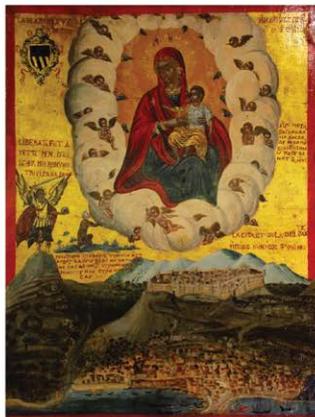Search...

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Entry

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Type

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Location

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Subject

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Date range: 1150 – 1750

Legend

🔍 Historical Overviews

🏛 Case-Studies

The Gospels Manuscript of Tsar Ivan Alexander of Bulgaria

The Codex Oxoniensis Barocc. gr. 87

The Church of the Transfiguration of Our Savior on Ilyina Street, Veliky Novgorod

The Icon of Our Lady Skopiotissa, Savina Monastery

The Gospel Lectionary Cover by Dimos

The Ascension Church, Žiča Monastery

Mapping Eastern Europe
Interactive digital platform: mappingeasterneurope.princeton.edu

Mapping Eastern Europe – co-founded and edited by Maria Alessia Rossi (Princeton University) and Alice Isabella Sullivan (University of Michigan) – offers simple and intuitive engagement with the art and history of the culturally rich, yet often enigmatic and neglected, territories of the Balkan Peninsula, the Carpathian Mountains, and further north into early modern Russia. In efforts to connect people over the study and appreciation of the history, art, and culture of medieval and early modern Eastern Europe, as well as remedy the limited access to libraries, conference networking opportunities, and published research, this new interactive digital platform has been developed since July 2020. Following the launch on November 18, 2020, students, teachers, scholars, and the wider public are able to access historical overviews, art historical case studies, short notices about ongoing research projects, as well as reviews of recent books and exhibitions.

Mapping Eastern Europe gathers a multitude of scholars, both early career and senior, to supply online content in several formats. The historical overviews concisely depict regions and their interactions with neighbours during the period in question, including supplementary political, economic, military, social, and religious details. The art historical case studies focus on the visual and material culture of the regions set against the backdrop of the historical context, as well as introduce methodological and theoretical questions. The short notices about ongoing research projects alert scholars about projects underway. Finally, the reviews of recent books and exhibitions enable readers to learn about current scholarship. Via the homepage of *Mapping Eastern Europe*, users who are searching for specific details are able to access individual pages for each of the main categories of information listed above and filter results according to their interests. Exploratory visitors, instead, can navigate a map of Eastern Europe in the lower half of the opening page, delving into and discovering the variety of sources and materials within. *Mapping Eastern Europe* has been made possible thanks to a generous grant through the "Rapid Response Magic Project of the Princeton University Humanities Council."

The project stems from Rossi and Sullivan's joint initiative *North of Byzantium* (www.northofbyzantium.org), through which they invite people to probe the history, art, and culture of the northern frontiers of the Byzantine Empire in Eastern Europe between the thirteenth and seventeenth centuries. *Mapping Eastern Europe* aims to make the material evidence known and accessible, and thereby help expand the temporal and geographic parameters of the study of medieval, early modern, Byzantine, and post-Byzantine art, architecture, and visual culture. If you are interested in contributing to this project, please contact the organizers at northofbyzantium@gmail.com.

◀▶ *Print screens of the Mapping Eastern Europe site.*
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The Kivotion of Tismana Monastery

By Anita Paolicchi | University of Pisa

Description

This silver *kivotion* (casket) is architectural in form with a rich engraved decoration. Originally made for the Monastery of Tismana – the oldest, still active monastic foundation in Wallachia – connection with the *katholikon* (main church) of the Monastery of Tismana. Its several inscriptions in Slavonic, Romanian, written with both Latin and the Cyrillic alphabet, offer intriguing information about the *kivotion*, regarding not only the year of its creation (1671), the names of the master craftsmen (Iacov and Marco from the important goldsmith center of Chiprovtsi in Bulgaria) and the donor (the hegumen of the monastery), but also its price (963 drachmas), as well as the exact identification of the over 30 saints, three scenes from the Life of the Virgin Mary and two Christological scenes depicted in the decoration.

The two inscriptions on the bottom of the kivotion read: «na 1671. mesctri zlatari iacov i marco od chiprovac» / "In 1671. Master goldsmiths Iacov and Marco from Chiprovtsi," and «ᾨт Рож(дестка) Х(ристо)ва аХоа. Ачест Сфинтұ кұ(в)ѫтъ драмуръе де арчинтұ ЦЗГ» / "From the birth of Christ 1671. This holy kivotion silver drachmas 963." The dedicatory inscription running along the lower edge of the kivotion states: « Ачестъ кивотъ аль сфінтеі мънъстири Тисменіи фѫкұтұ-л-ау егұменұль Петроніе кұ тотъ арчинт ши келтұіала мъньстиріи, ін зилеле домн(ұл)ъ Іѡ Антоніе воіевод ши а пръсфинцитұлуи Владъки кур Ѳеодосіе; исправнік архідіакон Никодим. В (л)ѣт ЗРОѲ » / "This kivotion of the holy Tismana monastery was made by the hegumen Petronie with all the silver and at the expenses of the monastery, at the time of Sir Io[anna] Antonie voievod and the most holy archbishop kir Theodosie; ispravnic the archdeacon Nicodim. In the year 7179 [1671].

After being presented to the monastery, the *kivotion* was part of the monastic heritage until World War I, but it bears an adventurous story. First, in 1749, it was given to a certain Milco from Craiova as collateral for an amount of silver borrowed by the monks. After some time, it was redeemed, but was to be hidden in order to be preserved from an uprising burst in 1788. Since then, it remained hidden for a long time, as another monastery nearby was vandalized. By the middle of the 19th century, Tismana Monastery underwent major renovations and a part of the monastic treasury was moved to Hurezy Monastery, where it remained until 1857. Finally, in 1916, the *kivotion* was sent to Russia as part of the so-called "Romanian Treasure," and was returned back to Bucharest only in 1956, together with the second group of artworks returned by the Soviet government, eventually entering the collections of the National Museum.