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THE PUSHKIN
STATE MUSEUM OF FINE ARTS

THE PUSHKIN STATE MUSEUM OF FINE ARTS

Sergei A. Kovalenko

BYZANTINE COINS
IN THE PUSHKIN STATE
MUSEUM OF FINE ARTS

CATALOGUE



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ГОСУДАРСТВЕННЫЙ МУЗЕЙ ИЗОБРАЗИТЕЛЬНЫХ ИСКУССТВ имени А.С. ПУШКИНА

С.А. Коваленко

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и Константина Владимировича Голенко*

*In memory of Lev P. Kharko and
Konstantin V. Golenko*

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ПРЕДИСЛОВИЕ

Нумизматическая коллекция ГМИИ им. А. С. Пушкина является одним из старейших и крупнейших нумизматических собраний России. Однако, в отличие от коллекций монет и медалей, хранящихся в Государственном Историческом музее и Государственном Эрмитаже, нумизматическое собрание ГМИИ мало известно как широкой публике, так и специалистам, прежде всего, в силу отсутствия планомерных публикаций материалов собрания в формате научных каталогов. До недавнего времени, работа А. В. Орешникова, посвященная описанию древнегреческих монет и вышедшая еще в 1891 году, оставалась единственным образцом такого рода. Положение понемногу начало исправляться в последние годы, и публикация каталога находящихся в ГМИИ византийских монет является важным шагом в этом направлении.

Это удивительно, но византийские монеты, хранящиеся в отечественных музеях, и поныне находятся на положении своеобразной нумизматической «Золушки». В отличие от античной или русской нумизматики, коллекции которых в ведущих музейных учреждениях России являются предметом последовательной научной каталогизации, полные публикации византийских разделов музейных нумизматических собраний сегодня практически отсутствуют. Между тем, значение введения в научный оборот не отдельных шедевров или раритетов, а крупных массивов нумизматического материала, возможности для чего предоставляют именно музейные коллекции, трудно переоценить. Это важно как в связи с возможностью расширения применения традиционных методов нумизматического исследования, таких например, как типологический, штемпельный или метрологический анализ, так и для перспектив дальнейшего развития сравнительно новых подходов, связанных с математико-статистическими исследованиями.

Подготовка настоящего издания в значительной степени стала возможной благодаря полученному автором гранту фонда Александра фон Гумбольдта, позволившему в октябре-ноябре 2012 года работать в библиотеках Берлинского Минцкабинета, Берлинско-Бранденбургской Академии наук, Немецкого Археологического Института (Берлин, Германия). Сотрудники этих учреждений и, прежде всего, доктор Ульрика Петер (Берлинско-Бранденбургская Академия наук) и доктор Карстен Дамен (Берлинский Мюнцкабинет) оказали мне неоценимую помощь как в поиске необходимой литературы, так и дружеским обсуждением различных проблем античной и византийской нумизматики. Мне хотелось бы выразить им мою искреннюю благодарность.

Особую роль в подготовке этого издания сыграли В. В. Гурулева и П. Г. Гайдуков, которые взяли на себя нелегкий труд рецензирования предлагаемого каталога и сделали массу очень ценных и полезных замечаний. Благодаря любезности В. В. Гурулевой, автор не только смог ознакомиться с богатейшей коллекцией византийской нумизматики, хранящейся в Государственном Эрмитаже, но и получил много важных практических советов, весьма помогших в работе над рукописью. Я крайне признателен рецензентам за всю помощь, которая была оказана ими в ходе работы над рукописью каталога, и хотел бы отметить, что все недочеты, которые могли в ней сохраниться, находятся исключительно на совести автора. В заключение, мне хотелось бы выразить искреннюю благодарность моим друзьям – господину Уильяму М. Стенкобу и госпоже Джудит Хиггенс (Стенкоб) – за их любезное согласие взять на себя труд проверки и исправления англоязычного варианта предисловия и вводной главы к каталогу.

Сергей Коваленко

PREFACE

The numismatic collection of the State Pushkin Museum of Fine Arts is one of the oldest and largest collections of its kind in Russia. However, compared with the collections of coins and medals in the State Historical Museum and State Hermitage, the numismatic collection of the Pushkin Museum is little known to the public or even to specialists. This is due primarily to the lack of regularly published catalogues. Until recently, Alexei Oreshnikov's book of 1891 describing the Greek coins remained the only example of such a catalogue. The situation has slowly improved in the last few years and publication of the catalogue of Byzantine coins from the Pushkin Museum is an important step in this direction.

Surprisingly enough, Byzantine coins in Russian museums are still in the position of some sort of numismatic "Cinderella". By contrast with ancient or Russian numismatics, which in the leading museums are subjects of systematic scholarly cataloguing, comprehensive scientific publications of the Byzantine parts of such collections are practically non-existent. Meanwhile, the importance of publication is hard to overestimate as it allows expanding application of the traditional methods of numismatic research such as typological and metrological analysis or die-studies, and at the same time opens up possibilities for the further development of new approaches in the area of mathematical and statistical studies.

Preparation of this catalogue would have been impossible without the support of the Alexander von Humboldt Foundation, whose grant allowed me to work during October and November 2012 in the libraries of the Berlin Münzkabinett, Berlin-Brandenburgische Academy of Sciences and German Archaeological Institute. Staff of these institutions and in particular Dr. Ulrike Peter (Academy of Sciences) and Dr. Karsten Dahmen (Berlin Münzkabinett) were of great assistance in locating essential literature and engaged in friendly discussion regarding various problems of Classical and Byzantine numismatics. I would like to express to them my sincere gratitude.

Mrs Vera Guruleva and Dr Peter Gaidukov have played special role in the preparation of this volume, as they assumed not easy work of its reviewing and made a lot of extremely useful and helpful remarks during this process. Due to kindness of Mrs Guruleva I was able to examine the richest collection of the Byzantine coins in the State Hermitage and to discuss various problems of Byzantine numismatics. I appreciate help of reviewers very much. The remaining errors are, of course, my alone. And last, but not least. I would like to express my sincere gratitude to my friends Mr William M. Stancomb and Mrs Judith Higgens (Mrs Stancomb), who kindly agreed to correct and improve English language of this Preface and next chapter.

Sergei A. Kovalenko

BYZANTINE COINS

IN THE NUMISMATIC COLLECTION OF THE PUSHKIN MUSEUM OF FINE ARTS

The collection of Byzantine coins kept in the Department of Coins and Medals of the Pushkin Museum is not very large, comprising a little over 1670 specimens. The history of this collection as well as that of the Coins and Medals Department and indeed that of the Pushkin Museum itself has from the outset been connected with Moscow University. The collection of coins and medals was initially stored in the library of the University during the first decades of its existence and in 1816 became known as the “Minzkabinett”¹. Archive documents stored in the Museum’s Department of Manuscripts show that the increase of the Minzkabinett’s Byzantine holdings as compared, for example with its Greek and Russian parts had an irregular and occasional character.

Mention of six gold pieces, namely, “two concave coins of the emperors of Constantinople, three coins of Constantinople and one more coin of Constantinople” can be found in the first printed “List of Coins and Medals, Stored in the Minzkabinett of the Imperial Moscow University” compiled in 1826. Despite the striking vagueness of this description, it can be suggested with some certainty that the first two coins mentioned in the “List” might have been nomismata histamena or hyperpera of the 11th–14th centuries, which had a peculiar concave shape of the flan. There is no information on the provenance of these coins.

On September 8, 1856 Archbishop Gavriil of Ryazan donated a gold Byzantine coin to the Numismatic Cabinet of Moscow University. This coin was identified by the Keeper of the Cabinet of Antiquities, Pavel Leontev, as a nomisma of Romanus II (959–963).

An extract from the Journal of the Board of Moscow University entitled “On the Acquisitions of the Museum: Italian and Byzantine Coins from Agent Mr Ralle, Duplicates from the Collection of von Kruse; Ancient Coins and Objects from Mr Avdeev, from Italy” is dated March 18, 1857. The document says that “G. Ralle brought to the Minzkabinett of the University a collection of various coins and asked that pieces should be chosen from it which were necessary for the University. Having looked through the collection he (Leontev) chose five gold Byzantine coins, namely, those of Justinian II, Constantine IV, Nicephorus II, Basil and Constantine XI, Romanus III; 15 bronze Byzantine coins, among them rare pieces of Maurice, Constantine and Theodosius, Constantine Heraclius and Tiberius”. Then we read: “from the duplicates of the numismatic collection belonging to N. von Kruse 1 Byzantine gold coin as well as three silver coins and one bronze piece have been selected”.

Documents testify that curators of the Minzkabinett, Moscow University professors Pavel Leontev (1822–1874) and Karl Herz (1820–1883) actively built up the coin collection with the help of acquisitions or exchange of numismatic material as well as including coin finds from the University archaeological excavations in southern Russia. By the end of the 1870-s, c. 20,000 coins and medals were stored in the Minzkabinett². Unfortunately, due to the very general nature of the lists of coin descriptions, it is not possible to find out exactly how many of these coins were issues of the Byzantine Empire.

Work on cataloguing the numismatic collection, which started in 1886 on the initiative of the Keeper of the Cabinet of Fine Arts, Professor Alexander Schwarz, was completed in 1888–1889. During this work Alexei Podshivalov compiled manuscript lists of 5671 Roman Republican and Imperial coins, and Alexei Oreshnikov prepared a catalogue of 2796 Greek coins and tesseræ from the University collection³. In this catalogue Oreshnikov included detailed descriptions of the 29 Byzantine coins from the Cherson mint⁴.

In 1912 the Minzkabinett collection was added to the collection of originals in the new Museum of Fine Arts attached to Moscow University and organized thanks to the initiative of Ivan Tsvetaev. Alexander Zograph (1889–1942) became the first curator of the Museum numismatic collection. He accomplished a major work on systematization and description of the coins, which had been packed up in storage since the end of the 1880-s⁵. It was indeed Zograph, who compiled the first detailed description of the Byzantine part of the Museum numismatic collection in the special manuscript kept today in the Coins and Medals Department. It is dated August 7, 1922. The chapter “Description of the Byzantine Coins in the Collection of the Museum of Fine Arts of Moscow University” runs to 11 pages. I quote Zograph’s introductory commentary in full: “The small collection of Byzantine coins (102 pieces) comprises the following groups: 1) 63 bronze coins in various states of preservation were found among duplicates and other coins in the case with ancient Greek coins and were not included in the description compiled by Alexei Oreshnikov; 2) 30 coins (including 25 bronze and 5 silver) are almost exclusively well-preserved pieces and were acquired in 1921 from Baranovich; 3) 8 bronze coins were bought at the same time from Lodyzhenskaya and 4) 1 coin was donated by Grech. A gold solidus of the emperor Anastasius, no. 430 of the collection of Roman Imperial coins donated by Constantine Gubastov as well as 29 bronze Byzantine

² Istoriya 2005, p. 15.

³ Oreshnikov 1891, p. V–VII.

⁴ Ibidem, p. 28–30, nos. 333–361.

⁵ Istoriya 2005, p. 20–21.

¹ Istoriya 2005, pp. 5–20; Kharko 1960, p. 350.

coins of emperors from Justinian to Basil II issued by the Cherson mint and included in the description of ancient Greek coins prepared by Oreshnikov could be added to this group. I have not considered these specimens here as they have already been described elsewhere.

In its present state the collection cannot boast of completeness. An obvious shortfall lies in the absence of gold coins, which played an important role in Byzantine coinage. The solidus of Arcadius mentioned above from Gubastov's collection, being too close to Roman aurei and thus not really a typical example of Byzantine numismatics, cannot fill a gap. Then, not all periods of Byzantine coinage are evenly represented and this is especially true with regard to coins of the last centuries, starting from the 11th century. Nevertheless, although relevant additions to the collection are urgent needed, it possesses even as it is quite enough good typical specimens, to give a clear idea of the general evolution of Byzantine coinage⁶.

Then follow detailed catalogue descriptions of the above-mentioned 102 pieces with references to the work of Sabatier⁶. In conclusion, Zograph writes on the need to include in the Byzantine collection "12 coins (8 gold and 4 silver) of the emperors Theodosius, Marcian, Zeno, Anastasius, Justin and Justinian, which are kept in the sealed box along with Greek gold coins in the left-hand iron case for the Roman coins". A postscript was made in the handwriting of Lev Kharko (1899–1961), a student of Zograph, who succeeded him as curator of the museum numismatic collection: "8 gold Byzantine coins have been registered in the inventory and given the numbers 14096–14103". In the museum inventories gold coins with these numbers are described as donated by the Imperial Archaeological Commission in 1915.

So, according to Zograph's information, by 1922 the Byzantine part of the collection was represented almost exclusively by the bronze coins and numbered (excluding coins from the collections of Baranovich and Lodyzhenskaya⁷) more than 90 pieces. There were coins of 22 emperors, 12 of whom were represented only by 1–2 specimens. All these coins today can be identified and correlated with Zograph's catalogue descriptions.

It may be suggested that absence of the gold coins acquired earlier and mentioned in the archive documents cited in Zograph's catalogue might have resulted from the storage conditions of the numismatic collection. For a long period it had been kept packed in various boxes and chests and some parts might well have been unavailable for study. It should be noted in this connection that in the second half of the 1920s, Kharko registered in the inventories a large group of Byzantine coins (over 400 specimens) whose provenance was indicated as "unknown". There were, however, among them gold Byzantine coins, which had attributions similar to the descriptions in archive documents of the 19th century. They are in particular a solidus of Constantine IV (668–685) (**catalogue no. 718**), a solidus of Justinian II (685–695, 705–711) (**catalogue no. 737**) and a nomisma of Romanus III (1028–1034) (**catalogue no. 1400**). Such coins were acquired in 1857 from the agent Ralle. In the same inventory appears the only nomisma of John I (969–976) (**catalogue no. 1049**) in the museum collection, which is similar to the gold coin donated by Archbishop Gavriil of Ryazan in 1856 and described in detail in the deed of gift. The coin was attributed by Leontev to Romanus II, son of Constantine Porphyrogenitus. It is noteworthy, however, that solidi

of this type were never struck by Romanus II and the coin legend, which Leontev mistakenly read as Romanus, actually read John I. So, one may suppose that at least part of the coins with "unknown provenance" might have originated from the numismatic collection of Moscow University and were once inaccessible to Zograph.

The question of the origin of other coins in this group still remains unsolved. If it is taken into consideration that the 1920s were the time, when private collections were losing their owners and were being accumulated in state institutions such as the State Treasury Stock or State Bank to be distributed later to various museums, it cannot be ruled out that some Byzantine coins could have been given in this way to the Museum of Fine Arts, which became a state institution independent of Moscow University in 1923⁸. The composition of the group of coins in question might support this suggestion. The considerable quantity of coins made of precious metals (55 gold and electrum pieces, and 50 silver pieces) attracts attention. It should be noted that such coins not infrequently represent whole sets by emperors' reigns, which might have been caused by their deliberate selection, which was standard practice when forming entire numismatic collections. The most obvious examples of this are eight solidi of Heraclius (610–641) (**catalogue nos. 518–519, 524–525, 527–528, 607–608**) and four silver hexagrams of the same emperor (**catalogue nos. № 531, 534, 539, 544**), or four nomismata (**catalogue nos. 1068–1069, 1072–1073**) and nine miliaresia (**catalogue nos. 1075–1076, 1080, 1082–1083, 1087, 1090, 1093, 1099**) of Basil II (976–1025). Also noteworthy is the excellent selection of 16 coins of the Trapezunt Empire (**catalogue nos. 1620, 1622, 1626–1629, 1632, 1634, 1642–1643, 1645, 1648–1649, 1652–1653**), among which the very rare bronze trachy of Andronicus I (1222–1235) (**catalogue no. 1619**) is the most interesting.

Some other rarities appeared in the collection at this time. We should mention a silver coin of Anastasius II Artemius (713–715) (**catalogue no. 742**) struck with a solidus die and representing a ceremonial imperial issue, as well as the second known specimen of two-thirds of a miliaresion of Nicephorus III (1078–1081) (**catalogue no. 1488**). A billon trachy of the Latin States (**catalogue no. 1620**) was the first in the museum collection and a nomisma hyperpyron of Andronicus II (1282–1328) (**catalogue no. 1658**) entered the museum as well, one of two coins of the Palaeologi in the collection.

The bronze Byzantine coins multiplied considerably. Single specimens of the bronze coinage of Maurice Tiberius (582–602), Heraclius (610–641), and Constans II (641–668) were supplemented by tens of the coins in good preservation. The quality of the collection changed as well. It now included bronze issues, which were absent from it earlier, namely, folles and their denominations struck under Phocas (602–610), Leo V (813–820), and Nicephorus II (963–969). The geography of mints broadened. Along with production of the central mints (Constantinople, Thessalonica, Nicomedia, Cyzicus), coins struck at the mints of Northern Africa and Italy also entered the collection.

Thanks to Kharko, we possess information about pieces from the collections of Alexei Bobrinskii and the former Stroganov Fund, which appeared in the Museum in 1925 and 1927. Kharko, who was a member of the Committee distributing pieces from the State Museum Fund to the various museums, promoted the transfer

⁶ Sabatier 1862.

⁷ Greek and Roman coins comprised main part of these collections. Most Byzantine coins (17 out of 26 specimens) belonged to the types, which had previously been absent from the collection, for example, three aspers of Trapezunt Empire from the collection of Baranovich.

⁸ Istoriya 2005, p. 21.

of some coins from the collections in question to the Museum of Fine Arts. The majority of coins from the Stroganov numismatic collection (more than 53,000 specimens), stored in the State Historical Museum were transferred in 1925 to the State Hermitage⁹.

A nomisma of Constantine X (1059–1067) (**catalogue no. 1404**) and two bronze coins of Justin I (518–527) and Heraclius (610–641) entered the collection from the former Stroganov Fund.

15 coins from the Bobrinskii collection belong to a wide chronological period from the time of Justin I to that of Andronicus I. Most of them illustrate the various denominations of the bronze coinage. Billon coins of this group deserve attention as well, in the first place a billon trachy of Andronicus I (1183–1185), which is the second specimen of this type in the Museum collection (**catalogue no. 1586**). We should mention too four aspers of Trapezunt Empire struck under Manuel I (1238–1263) (**catalogue nos. 1621, 1639–1640**) and John II (1280–1297) (**catalogue no. 1647**).

In 1928 50 coins were transferred to the Museum from the State Treasury Stock. Among them five gold coins are noteworthy as well as a set of the cast coins of Cherson dated to various periods and numbering a dozen pieces.

In the 1920s Museum acquired coins from private individuals. Thus, a pentanummium of Justin I (518–527) of rare type (**catalogue no. 80**) was bought, represented by no more than ten specimens in museum and private collections throughout the world. At this time the only nomisma tetarteron of Nicephorus II (963–969) (**catalogue no. 1031**) in our collection was acquired as well. During archaeological surveys of the Taman peninsula members of the Museum archaeological mission managed to buy a solidus of Constantine V (741–745) (**catalogue no. 748**) found in the village of Sennoi (near ancient Phanagoria).

Thus, it can be said that by the end of the 1920s the composition of the Museum collection of Byzantine coins had changed considerably in quantity as well as in quality. At this point in time it comprised c. 600 pieces, including not only fine examples of the various periods of Byzantine coinage struck in all metals, but some real rarities deserving close scholarly scrutiny.

During the 1930s the collection of Byzantine numismatics was being added to by acquisitions of single coins or small groups. A hexagram of Heraclius (610–641) (**catalogue no. 532**) and a miliaresion of Basil II (976–1025) (**catalogue no. 1081**) as well as a nomisma of John III Vatatzes of Nicaea (1221–1254) (**catalogue no. 1614**) are noteworthy. A follis of Constantine VII (913–959) (**catalogue no. 946**) was found by the Museum expedition during excavations of ancient Phanagoria in 1938.

The gift of the collection of the well-known collector and scholar Alexander Golikov (1865–1940) in 1941 and 1947 became a landmark in the developing numismatic collection of the Pushkin Museum. Golikov, who had collaborated with the Museum over many years as a consultant and expert, bequeathed his excellent numismatic collection numbering 10,618 ancient, Russian, west European and oriental coins as well as a small selection of engraved gems, to the Pushkin Museum of Fine Arts. As a result of this bequest the overall number of numismatic objects stored in the Museum increased by half¹⁰.

206 coins from the Golikov donation enriched the Byzantine part of the Museum collection. We may mention among them 13 solidi and nomismata covering the chronological period from the epoch of Justinian I up to the time of the Comneni dynasty as well as 29 silver coins including a hexagram of Justinian II (685–695, 705–711) struck with solidus dies (**catalogue no. 740**) and rare aspers of Trapezunt Empire (**catalogue nos. 1638, 1654**). A set of the coins of Cherson along with the earliest issues of Justinian I (527–565) and many pieces from the time of the Macedonian dynasty stand out among the bronze. Special attention should be given to the very rare follis of Constans II (641–668) (**catalogue no. 717**)¹¹.

After WWII coins from hoard finds started to play a considerable role in the developing numismatic collection. In 1957 the Museum obtained a group of 15 hexagrams of Heraclius (610–641) and Constans II (641–668), originating from the hoard of several hundred coins found in 1956 near the city of Leninakan in the Caucasus¹².

At the beginning of the 1960s two solidi of Constantine VII (913–959) and Romanus II (959–963) (**catalogue nos. 923–924**) of the same type from the hoard find made in the 1930s near the city of Stanislav (Dnepr area) were acquired¹³.

In the 1950s six folles of the 9th – 11th centuries and a billon trachy of the Nicaean Empire (**catalogue no. 1618**) found during construction of the road between Gani and Ochamchira (Caucasus) were handed over to the Museum.

In the 1960s curators of the Coins and Medals Department and, above all, Constantine Golenko, maintained active relations with collectors and as a result the Museum managed to acquire two large collections of Byzantine coins of Petr Kliorin and Alexei Knyazev.

The collection of Petr Kliorin, who was a well-known Moscow numismatist, an engineer by profession, and actively collaborated with the magazine “Soviet collector”, was bought in lots during 1963–1965 and 1971. All in all more than 230 coins entered the Museum, including six gold and electrum as well as 22 silver pieces. A rare electrum nomisma histamenon of Alexius I Comnenus (1081–1118) of the pre-reform period (**catalogue no. 1500**) stands out in the former group¹⁴. The only electrum trachy of Isaac II Angelos (1185–1195) (**catalogue no. 1589**) is noteworthy as well. A compact chronological group of ten hexagrams of Heraclius (610–641), Constans II (641–668) and Constantine IV (668–685), which might have had a hoard origin, stands out among the silver coins. A small set of Latin imitations should also be mentioned. The bronze Byzantine coins from the Kliorin collection include an excellent selection of anonymous folles of the 10th – 11th centuries as well as struck and cast specimens of the Cherson mint. A rare type of 16 nummi unknown in the literature and struck in Thessalonica under Justinian I (527–565) (**catalogue no. 151**) should be mentioned too.

More than 300 coins from the collection of Knyazev entered the Museum in 1963. The main part consisted of bronze coins, including over fifty Cherson pieces and c. 70 anonymous folles. With regard to the coins in precious metals, we should mention the tremissis of Heraclius (610–641) (**catalogue no. 529**), which is the only specimen in the Museum, and the electrum trachy histamenon of Nicephorus III (1078–1081) (**catalogue no. 1481**). Billon trachy of the last Comneni and dynasty of Angeli as well as those of Latin emperors and some Trapezunt aspers were the most valuable

¹¹ Guruleva 1996, Fig. 1, 3–4.

¹² Kamera, Golenko 1961.

¹³ Golenko 1961.

¹⁴ Guruleva 1996, Pl. 20, 4.

⁹ Guruleva 2003, p. 148.

¹⁰ Zavorotnaya 2004, p. 252–260.

acquisitions of silver coins. Apart from those, another specimen of Palaeologan coins, a half-stavraton of Manuel II (1391–1423) came from this collection.

During the last decades of the 20th century, the Byzantine part of the Museum numismatic collection was enlarged by acquisitions of single coins. Solidi of Theophilus (829–842) and Basil II (976–1025) (**catalogue nos. 784, 1067**), found in 1976 during excavations of ancient Hermonassa, became part of this collection as well¹⁵.

The most recent important acquisition of the Museum was a fine selection of 34 gold Byzantine coins originating from the collection of Professor Yuli Schultz (1923–2005), Head of the Department of Ancient Languages at the Second Moscow Medical Institute. These coins are distinguished by excellent preservation and belong to different periods of Byzantine history, from the reign of Justin I to the Comnene epoch. Solidi and tremisses of Justin II (565–578), Tiberius II Constantine (578–582) and Maurice (582–602), earlier absent in the collection, became part of it thanks to this acquisition.

Today the collection of Byzantine coins of the Coins and Medals Department of the Pushkin Museum numbers 1675 pieces.

This collection was created as a result of the long-term dedicated work of many generations of curators. Though it is not the biggest collection of this kind in Russia, its numismatic contents reflect the main stages of the evolution and developmental tendencies of Byzantine coinage over a period of seven hundred years. Despite the absence of coins from the last Palaeologan period of Byzantine history, the composition and quality of the numismatic material fully deserve the close attention of scholars and acquaintance with it of the wider public. Unfortunately, up till now little attention has been given to the study and publication of the Byzantine coins in the Pushkin Museum. Systematic activity in this direction was started by Constantine Golenko, who carried out systematization of the majority of these coins at the end of the 1960s and beginning of the 1970s and thus considerably facilitated work on the preparation of this catalogue.

The numismatic resources of many Russian museums remain *terra incognita* and tackling this situation and publication not just of single masterpieces but of entire collections, is still undoubtedly an urgent task for scholars. How the author of this catalogue has coped with such a task, the reader must judge.



ΚΑΤΑΛΟΓ
CATALOGUE

ПОЯСНЕНИЯ К КАТАЛОГУ

Формат описания монет, принятый в настоящем каталоге, восходит к серии каталогов коллекций Дамбартон Оукс и Т. Уитмора (Catalogues of the Byzantine Coins in the Dumbarton Oaks Collection and in the Whittemore Collection). С моей точки зрения, это наиболее удачная форма описания, позволяющая, с одной стороны, учесть и полно описать все разновидности монетных типов и дать всю необходимую информацию о сохранности и происхождении монет, с другой стороны, избежать ненужных повторов и сэкономить место. В крайней левой колонке каталога дается описание лицевой стороны, в соседней колонке – оборотной. Ссылки на аналогии ограничены, как правило, двумя изданиями: каталогами Дамбартон Оукс и Парижской Национальной Библиотеки, поскольку в настоящее время они являются наиболее полными публикациями крупнейших мировых собраний византийской нумизматики. При необходимости, дополнительная информация о монетных типах или выпусках дается в постраничных примечаниях. Все монеты проиллюстрированы.

INTRODUCTORY COMMENTARIES TO CATALOGUE

Description of coins in the catalogue goes back to the “Catalogues of the Byzantine Coins in the Dumbarton Oaks Collection and in the Whittemore Collection”. In my opinion, it is the most suitable format of description, which allows to register and describe in detail all varieties of the coin types, including information on preservation and provenance of the coins as well as to omit unnecessary repetitions and to save space. Given references to analogies are limited as a rule with two editions, catalogues of Dumbarton Oaks and Bibliotheque National as they are the most comprehensive publications of the world largest collections of the Byzantine coins. If it is necessary, additional information on the monetary types or issues is given in the notes. All coins are illustrated.

Анастасий I | Anastasius I


11 апреля 491 – 1 июля 518 | 11 April 491 – 1 July 518

Константинополь | Constantinople

ЗОЛОТО | GOLD

491–498 | 491–498

СОЛИДЫ | SOLIDUS

1.  Погрудное изображение императора в три четверти вправо, в шлеме с плюмажем, диадеме, тунике и доспехах; на щите – изображение всадника, поражающего копьем упавшего противника; на правом плече – копье, которое император придерживает правой рукой. DNANASTA SIVSPPAVC

Стоящая влево Виктория придерживает правой рукой длинный крест, изображенный двумя линиями; справа: ✱; вокруг: VICTORI ΔΔVCCCB. В обрезе: CONOB. 22 мм 4,39 г ↓

Emperor's bust in three quarter turn r., wearing helmet with plume, diadem, tunic and cuirass; on l. shoulder, horseman spearing fallen foe; on r. shoulder, spear, which emperor holds with r. hand. DNANASTA SIVSPPAVC

Victory l. holding long voided cross; to r., ✱; around VICTORI ΔΔVCCCB; in exergue, CONOB. 22 mm 4.39 g ↓

Помята. Инв. № 14096. Дар ИАК, 09.11.1915. DOC I, no. 3b; BN I –.

Rumpled. Inv. no. 14096. Gift of IAC (09.11.1915). DOC I, no. 3b; BN I –.

2.  В конце легенды: N. 16 мм 2,54 г ✓

Legend ends N. 16 mm 2.54 g ✓


Обрезана. Инв. № 15322. Происхождение неизвестно, поступила в 1920-е. Cf. DOC I, no. 3i.4; BN I –.

Cut. Inv. no. 15322. Unknown provenance (1920s). Cf. DOC I, no. 3i.4; BN I –.

ДОРЕФОРМЕННАЯ БРОНЗА | UNREFORMED COPPER COINAGE

491–498 | 491–498

НУММИИ | NUMMUS

3.  Погрудное изображение императора в диадеме, вправо; ...]PPA[

Монограмма имени императора:  9 мм 1,01 г ✓

Diademed bust of emperor r.; ...]PPA[Monogram of emperor:  9 mm 1.01 g ✓


Инв. № 239005. Поступила в 1971. DOC I, no. 15.2; cf. BN I, nos. 01–10.

Inv. no. 239005. Unknown provenance (1971). DOC I, no. 15.2; cf. BN I, nos. 01–10.

ПОРЕФОРМЕННАЯ БРОНЗА | REFORMED COPPER COINAGE

Первый период (498–512) | First Period (498–512)

Фоллисы | FOLLIS






4.  Погрудное изображение императора в диадеме, доспехах и военном плаще, вправо. DNANASTA SIVSPPAVG.

Знак номинала: M; вверху: крест. В обрезе: CON. 23 мм 7,30 г ✓

Bust of emperor r. wearing diadem, cuirass and paludamentum. DNANASTA SIVSPPAVG. M; above, cross. In exergue, CON. 23 mm 7.30 g ✓

Инв. № 15604. Происхождение неизвестно, поступила в 1920-е. DOC I, no. 16a; BN I, no. 11f.

Inv. no. 15604. Unknown provenance (1920s). DOC I, no. 16a; BN I, no. 11f.

5.  26 мм 8,07 г ↓
26 mm 8.07 g ↓
Инв. № 2813. Из коллекции Московского университета. Зограф 1922, № 13.
Inv. no. 2813. From Moscow University Collection. Zograph 1922, no. 13.
6.  Окончание легенды: ...AVC 24 мм 8,20 г ↗
Legend ends ...AVC 24 mm 8.20 g ↗
На о.с.: энглифические надчеканки в виде полумесяца и двух небольших прямоугольников.
Инв. № 36795. Из коллекции А.Г. Голикова. 1941.
On rev., incuse countermarks, "crescent" and two small "rectangles".
Inv. no. 36795. From Golikov Collection (1941).
7.  Окончание легенды: ...AVC. 23 мм 7,10 г ✓
Legend ends ...AVC. 23 mm 7.10 g ✓
Инв. № 36796. Из коллекции А.Г. Голикова. 1941.
Inv. no. 36796. From Golikov Collection (1941).
8.  Окончание легенды: ...AYC. 25 мм 8,20 г ✓
Legend ends ...AYC. 25 mm 8.20 g ✓
На о.с.: граффито в виде стрелки (?). Инв. № 239016. Из коллекции П.О. Клиорина, 1971.
On rev., graffito "arrow". Inv. no. 239016. From Kliorin Collection (1971).
9.  26 мм 10,12 г ✓
26 mm 10.12 g ✓
Инв. № 2814. Из коллекции Московского университета. Зограф 1922, № 14.
Inv. no. 2814. From Moscow University Collection. Zograph 1922, no. 14.

10.  25 мм 7,31 г ✓
25 mm 7.31 g ✓

Инв. № 15603. Происхождение неизвестно, поступила в 1920-е.


Inv. no. 15603. Unknown provenance (1920s).

11.  25 мм 8,08 г ✓
25 mm 8.08 g ✓

Инв. № 208072. Из коллекции А.И. Князева. 1963.

Inv. no. 208072. From Knyazev Collection (1963).

ПОЛУФоллисы | HALF FOLLIS

12.  Погрудное изображение императора в диадеме, доспехах и военном плаще, вправо. Знак номинала: **К**; слева:— 21 мм 4,33 г ✓
крест.

DNANASTA SIVSPPAVG

Bust of emperor r. wearing diadem, cuirass and paludamentum. **K**; to l., cross.


21 mm 4.33 g ✓

DNANASTA SIVSPPAVG

Инв. № 15758. Происхождение неизвестно, поступила в 1920-е. DOC I, nos. 18.3–7; BN I, nos. 32–35.

Inv. no. 15758. Unknown provenance (1920s). DOC I, nos. 18.3–7; BN I, nos. 32–35.

ДЕКАНУММИИ | DECANUMMIUM

13.  Погрудное изображение императора в диадеме, доспехах и военном плаще, вправо. Знак номинала: **I**, справа: 15 мм 2,39 г ✓
ICON, слева: CORD; справа от знака номинала: рельефная точка.

DNANASTA SIVSPPAV

Bust of emperor r. wearing diadem, cuirass and paludamentum.

I; to r., ICON; to l., CORD; to r. from denomination mark, relief pellet.

15 mm 2.39 g ✓

DNANASTA SIVSPPAV

Инв. № 239020. Из коллекции П.О. Клиорина, 1971. DOC I, no. 19b; BN I—.

Inv. no. 239020. From Kliorin Collection (1971). DOC I, no. 19b; BN I—.

14.  15 мм 1,66 г ✓
15 mm 1.66 g ✓

Инв. № 231999. Из коллекции П.О. Клиорина. 1971.

Inv. no. 231999. From Kliorin Collection (1971).

15.  DNANA SPPAV Рельефная точка отсутствует. 15 мм 1,72 г ↗
DNANA SPPAV No relief pellet. 15 mm 1.72 g ↗

Инв. № 239014. Происхождение неизвестно, поступила в 1971. DOC I, nos. 19a.1, 2; BN I—.

Inv. no. 239014. Unknown provenance (1971). DOC I, nos. 19a.1, 2; BN I—.