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**UNIQUE ROMAN GOLD COINS AND MEDALLIONS
IN THE COLLECTION OF THE NATIONAL MUSEUM
OF UKRAINIAN HISTORY IN KYÏV**

The Numismatic Department of the National Museum of Ukrainian History in Kyïv has in its keeping a little known but at the same time quite extensive and extremely interesting collection of ancient coins. Its core is formed by a collection which originally belonged to King Stanislaus Augustus, the last ruler of Poland (ruled 1764-95, died 1798). In its day it was the most magnificent Polish collection of coins and medals of recognised European rank.

The collection went through rather complicated changes of fortune, *e.g.*, by way of the Volhyn High School in Krzemieniec (today's Kremenets', Ukraine) and the Vilnius University it eventually found its way to Kyïv. There, at first, it was in keeping of the University of Saint Vladimir, as a part of a coin room formed by Paweł Jarkowski, former librarian of the Krzemieniec High School, who was also keeper of this collection.¹ Finally, by way of Pechersk Lavra, the collection passed to the National Museum of Ukrainian History. Until the Bolshevik Revolution it continued to be expanded thanks to donations and acquisitions, and at a later stage, also to coins from excavations.

There is no doubt that a large part of the coins which form this collection originate from local finds made on the territory of the Polish-Lithuanian Commonwealth and in a later period, from the area of Volhyn and Ukraine at large. This provenance is indicated by *e.g.*, the fact that many of these specimens are pierced or have added suspension loops, something typical for finds of gold Roman coins discovered on the territory of Barbaricum, particularly those associated with the Dancheny-Brangstrup archaeological horizon which, by way of the territory of the Cherniakhiv culture and the Wielbark culture, linked the

¹ Kolendo 1970; Mielczarek 1997, pp. 97–98; Bursche 1998b, pp. 151–152; Męciewska 2001.

region on the lower Danube with Denmark,² and also by the proportion of silver coins, which are entirely dominated by denarii from the time of the Antonine dynasty.³ Unfortunately, now that a considerable portion of archival records have perished or cannot be traced and several relocations and putting into hiding have caused the royal collection to have become completely disorganised, it is possible to establish provenance only in exceptional cases. One example is a Licinius quaternio discussed below.

Moreover, in many cases it is not easy to establish whether individual coins belonged to the collection of Stanislaus Augustus or were added to it only at a later date — after the holdings had passed to Krzemieniec or to Kyïv. The catalogue of ancient coins in the collection of Kyïv University developed by V. B. Antonovich, published in the early twentieth century on the basis of manuscripts of Paweł Jarkowski, as far as issues of central Roman mint go, covers the period only up to Commodus and does not account for the specimens described here (Antonovich 1907). It is certain that some of these pieces were described in detail in a manuscript catalogue of the numismatic collection of the Krzemieniec High School and a catalogue drawn up by P. Jarkowski when the collection was temporarily held by Vilnius University (Męclewska 2008; 2009).

Nevertheless, particularly in the case of coins of a given type of which only a single specimen is in existence, it is possible to link them to the collection of the last ruler of Poland using the records left by J. Ch. Albertrandi. And so, the four unique coins and medals described below definitely belonged to the collection of King Stanislaus Augustus.

Below are presented detailed descriptions and images of these coins accompanied by a discussion of the time and possible circumstances of minting. The inventory numbers given here are taken from the inventory books of ancient gold coins of the Numismatic Department of National Museum of Ukrainian History.

1. Septimius Severus, aureus

Inv. no. 91, aureus, Septimius Severus, Laodicea, 198, weight: 7.13 g, ↑↑

Obv. LSEPSEVERVSPER AVGPMIMPXI

Laureate and cuirassed bust right.

Rev. VIRTAVG TRPVICOSIIPP

Helmeted Virtus standing left, holding Victory in right hand and reversed spear in left hand.

The coin has been perforated above the head of the emperor from the obverse side.

Reference: MN, p. 183; Albertrandi II/2 p. 304 no. 52.

² On the subject of the Dancheny-Brangstrup horizon *cf.* Werner 1988; on gold coins with suspension loops *cf.* Callu 1991; Bursche 1998a, pp. 169–171.

³ Bolin 1929, pp. 98–107; Bursche 1994; 2003, 2006, pp. 221–222; Lucchelli 1998; Wolters 1999, pp. 381–390.



Fig. 1. Septimius Severus, aureus, Numismatic Department of National Museum of Ukrainian History, inv. no 91, scale 1:1 (photo by B. Kashtanov).

This obverse legend connects the aureus in series with denarii struck in 198 at Laodicea (RIC p. 158 no. 495, 496a and 497a), but that series includes no other aurei, while the obverse portraiture of the series is otherwise simply the emperor's laureate head. At the same time, the style of representation of the emperor on our specimen, with decorated bust, is identical with aurei minted during this period at Laodicea in issues with a different obverse legend (e.g. RIC 490b, 502a 503b, 510b, 512, 513, 517, 520b, pl. VIII, 18 and 20).⁴

On the other hand the type and legend of the reverse are not otherwise to be seen on aurei of Septimius Severus, nor on any other coins struck at Laodicea. They appear on denarii struck in 194 in the Eastern mint (RIC 39^s) and Emesa in the years 194–195 (RIC 430A), and on bronze issues from 194 (RIC 673–675). They all bear the legend VIRTAVGTRPIICOSIIPP similar to that on our aureus, differing only in the number of the *tribunicia potestas*.

This magnificent unique piece has a carelessly pierced opening which indicates its provenance from the territory of Barbaricum.

2. Valerian, medallion

Inv. no. 146, Quaternio(?) Valerian,⁶ Rome, 257, weight: 22.92 g, ↑↑

Obv. IMPCPLIC[VA]LERIANVSPFAVG

Laureate bust, cuirassed, with *paludamentum*, right.

Rev. PMTRPOT[V]COSIIIPP

Valerian in consular dress in a *biga*(?) left, raising *scipio* (palm branch?) in right hand, left hand lowered; reins tied to the carriage rail; horses led by Roma (Mars?) holding spear in right hand; at the back over the horses' heads, the head of a *lictor* with *fascis*, left.

Above the emperor's head a large opening made from the obverse side; in poor condition, the legend, and particularly, the image substantially worn, most seriously in the lower part of the reverse, opposite the opening.

⁴ Cf. also the aureus from Laodicea struck in 197, not recorded in RIC, UBS Gold & Numismatics, Auction 64, January 24th 2006, no. 208.

⁵ The RIC attribution of this issue to Rome is certainly wrong — I owed this remark to T. Buttrey.

⁶ Described in the Kyiv collection erroneously as a Licinius medallion; on this subject cf. B u r s c h e 1998a, pp. 90–91; 1998b, p. 152; 2002.

Reference: MN, p. 205; Bursche 1998a, pp. 90–91; Bursche 1998b, p. 152; Bursche 2002, pp. 357–366.



Fig. 2. Valerian, *quaternio*(?), Numismatic Department of National Museum of Ukrainian History, inv. no 146, scale 1:1 (photo by B. Kashtanov).

The coin's poor condition makes it difficult to decipher the inscription, and consequently, to interpret the legend and the representation.

The obverse shows the emperor, laureate and cuirassed, wearing a cloak (*paludamentum*) fastened at his right shoulder, facing right. The legend in full extension would be: *Imp(erator) C(aesar) P(ublius) Lic(inius) Valerianus P(ius) F(elix) Aug(ustus)*. The *cognomina* Pius and Felix in case of emperors Valerian and Gallienus appear in inscriptions beginning in c. 255 (RIC V, I, p. 32), whereas the legend described here is encountered, in case of gold issues, on the whole only on coins minted in Rome.⁷ The extended version of the reverse legend, or, TRPOT, in place of TRP, typical for the period, suggests an exceptional occasional character of the issue.

Valerian became consul for the fourth time starting from 1 January 257, which office was held by him until 9 December 257, jointly with Gallienus as COS III.⁸ On this occasion in 257 the Asian mint (Antioch) issued antoniniani separately for Valerian and Gallienus,⁹ with an identical reverse showing the two emperors in richly decorated consular dress, standing face to face, resting their right hands on shields between them, behind which are visible two sceptres tipped with an eagle,¹⁰ and the legend PMTRPVCOSIIIIPP. Similarly, a bronze medallion of Valerian weighing 57 g, in the collection of Cabinet des Médailles in Paris, featuring a legend of the obverse¹¹ analogous to our specimen and inscription on the reverse of: FELICITAS TEMPORVM and III ET III COS (in exergue) leaves no doubt as to the circumstances in which it was minted.¹²

⁷ According to RIC V, I, p. 37 in the period 255–256 it also occurs in Antioch and Viminacium, but not in case of gold issues; cf. Göbl 1951, pp. 19–38.

⁸ Alföldi 1940, pp. 1–10; Göbl 1951, pp. 12, 23; RIC V, I, p. 27.

⁹ RIC V, I, p. 59 no. 277 and p. 102 no. 435; cf. Kuhoff 1979, p. 15.

¹⁰ In RIC described incorrectly as spears.

¹¹ With a representation of the emperor's bust with cuirass and *paludamentum*, holding a *scipio* in his right hand, and an orb with Victory in his left hand.

¹² Gnechi 1912, vol. II, pp. 104–105 no. 3, Pl. 112 no. 6; Göbl 1951, pp. 13, 27; description of the image on the reverse cf. footnote 16.

Consequently, our medallion belongs in a group of so-called consular issues and was struck in Rome in 257. This conclusion helps in interpreting the heavily worn representation of the reverse. Presumably, this is a depiction of the *processus consularis*, the emperor's solemn procession as consul to the Capitol.¹³ The iconographic scheme developed during the period of Antonine emperors associated with this solemn occasion¹⁴ usually was the following: the emperor, diademed and wearing a toga (*toga picta*) stands (right or left) in a *quadriga*, holding sceptre in one hand, usually tipped with an eagle (*scipio*), and holding in his other hand, usually, a palm branch (sometimes only one of these insignia, in which case the other hand is lowered and open); the reins are usually tied to the chariot rail; the emperor is crowned by Victory who stands behind him or is shown flying above him; often, the horses are led by Roma (or Mars?), helmeted, with spear in right hand; in the background, above the horses' heads, is/are seen the head/s of one or more lictors with fasces.¹⁵

There is no doubt that the heavily worn reverse of the Valerian medallion depicts one of the possible variants of this design.¹⁶ Apparent is the representation of the emperor with right hand upraised, standing left in a carriage, only instead of the usual chariot drawn by four horses, a biga is more likely to have been depicted.¹⁷ This is the manner in which Gallienus is depicted, invariably in a *quadriga*, on aurei (from 262),¹⁸ antoniniani (from 259 and 261),¹⁹ bronze medallions (from 262),²⁰

¹³ According to E. Künzl this type of representation ought to be interpreted more as a *pompa circensis*, or a solemn procession of the emperor to the games in the circus which were organised on the occasion of his taking the office of consul, which nevertheless does not change the circumstances to which our issue was dedicated — Künzl 1988, p. 107; on the relationship between *pompa circensis* and *processus consularis* cf. Alföldi 1970, p. 95; Alföldi 1990, p. 206; Wigg 1994, pp. 20–21.

¹⁴ The first issue representing a *processus consularis* was struck in 140 on the occasion of taking the office of consul by Antoninus Pius (RIC III, p. 37 no. 93).

¹⁵ Cf. RE, vol. IV, I, col. 1126; Dellbrueck 1934, pp. 50–53; Tynbee 1944, Pl. XIV; Alföldi 1970, pp. 94–96, 147–156; Dressel 1973, pp. 212–218, 260–266 — the two latter publications give a detailed discussion of the significance of the entire spectacle and also the symbolic meaning of individual characters and attributes; cf. Wigg 1994.

¹⁶ Similarly, a bronze medallion of Valerian from the Paris collection (cf. footnote 12) features a developed variant of this scheme, only in an *en face*: the two emperors are riding a quadriga rushing forward with Victories crowning them at the back; fasces are seen on both sides of the carriage; in front on the left Mars (Roma?) facing holding a spear in his right hand, with Virtus on the right facing left, shield held in left hand; both are holding the horses by their bridle; on the subject of *en face* treatment of this scene see Wigg 1994.

¹⁷ For consultation on the representation on the medallion I am indebted to Prof. Maria R.-Alföldi, dr. Aleksandra Krzyżanowska and dr. Ernst Künzl.

¹⁸ RIC V, I, p. 132 no. 20 — with sceptre in right hand.

¹⁹ RIC V, I, p. 92 no. 313, p. 170 no. 454 or p. 143 no. 150 — the emperor holding a palm branch.

²⁰ Gnecchi 1912, vol. II, p. 107 no. 9 (Pl. 113 no. 10) and p. 109 no. 31 (Pl. 114 no. 9) — with the legend of the reverse PMTRPXPP and COSV (in exergue) and *scipio* in emperor's left hand.

and on asses (from 264).²¹ However, in case of Valerian, one issue of aurei is known from 254, admittedly triumphal in character, where on the reverse the emperor, being crowned by Victory, is represented in a *biga*.²² In this situation we could venture a guess that also on our medallion the carriage being represented is drawn by two horses. However, it is still probable that this is a heavily worn and distorted depiction of a quadriga.²³ The emperor is definitely in consular dress which at the time consisted of a *toga picta* (Alföldi 1970, p. 151). Basically, in his hand he should usually be holding a sceptre tipped with an eagle, although a palm branch is also possible. The figure standing at left in front of the horses presumably is Roma, helmeted and holding a spear,²⁴ her unnatural pose, leaning excessively backwards, is caused by the lack of space between the horse's hooves and head and the edge of the coin.²⁵ Finally, in the back, over the horses' heads, a very poorly legible representation is presumably that of the lictor's head with fascis, on the left.

Worth considering is the denomination of our multiplum which at present has the weight of 22.92 g. Starting from the time of Nero's reform the theoretical weight of the basic gold unit, the aureus, was 7.27 g, meaning that a pound of gold produced 45 coins. In point of fact, weights of aurei from the time of joint rule of Valerian and Gallienus are all over the place, with average of c. 3.25 g, which — if we add c. 10% to account for wear caused by circulation — indicates that at the time of minting they weighed around 3.6 g. This would mean that in this period a pound of gold went towards minting 90 aurei, however the weights of individual coins varied so much, that it is even not excluded that they would have circulated by weight alone.²⁶ Our medallion, with a large hole and very heavy wear, weighs 22.92 g. However, its weight at the time of striking would have been c. 20%, and even 30% more, that is, in the range of c. 26 and

²¹ RIC V, I, p. 166 no. 412 and p. 167 no. 413; cf. Dressel 1973, pp. 260–261 no. 154.

²² RIC V, I, p. 43 no. 52. It is worth noting at this point that the iconographic scheme of *processus triumphalis* is very close to *processus consularis* (ie, the emperor is shown in identical dress), which is underlined both by A. Alföldi (1970, pp. 150–156) and H. Dressel (1973, p. 213). Nevertheless in the view of E. Künzl the representation of the emperor in a *biga* is altogether exceptional and highly unusual for triumphal representations (Künzl 1988, p. 128; p. 131 fig. 92 and especially p. 132 fig. 93).

²³ Cf. in particular the manner of representing the four horses on a bronze medallion of Philip the Arab (Gnecchi 1912, vol. II, Pl. 107 no. 7 and Wigg 1994, p. 24 fig. 13). On the subject of iconography of *bigae* see also RE, vol. III, cols. 465–467 (Pollack); Borkowski 1981, pp. 100–110; Kolenko 1984, pp. 27–28; Pekáry 1985, pp. 88–89; Żelazowski 1998, pp. 121–133; 2001.

²⁴ But it may not be excluded that this is a representation of Mars, cf. Wigg 1994, p. 19.

²⁵ Cf. an analogous representation on bronze medallions of Gordian III — Dressel 1973, Tafelband, Pl. XV, 124 and especially, Pl. XVI, 125.

²⁶ Cf. RIC V, I, pp. 31–32; Callu 1969, p. 433; Bland 1996; Noeske 2001 and T. Buttrey personal communication.

29 g.²⁷ Adopting the theoretical system of quaternio (= 4 aurei) it would have weighed 29.1 g. The same weight would have been that of an octonio (= 8 aurei) assuming that the medallion was minted according to a system which presumably was in force in practice. It is not impossible that this duality of the weight ratio was a deliberate practice followed by the mint. Finally, there is also a possibility that our medallion was to have had a theoretical weight of 1/12 pound, or c. 27.3 g. For comparison, the weight of a heavily worn quaternio of Philip the Arab discovered at Zbójna, complete with suspension loop, was 26 g (B u r s c h e 1998a, pp. 72–73, 257), whereas the weights of five quaternio coins of Gallienus fell between 22.6 and 30.5 g.²⁸ In this situation the most reasonable solution seems to be that the multiplum of Valerian was also a quaternio if we can indicate at all the denomination of gold in this turbulent period.

The medallion was certainly struck to celebrate Valerian's fourth term as consul. The fact of its having been issued in Rome suggests that the emperor was present in the city in early 257²⁹ which would confirm the reconstruction of this period's events proposed in the past by T. Pekáry.³⁰

This is the only gold medallion of Valerian known so far, if we disregard a specimen mentioned by Fr. Gneccchi, which is more likely to have been a consular aureus.³¹ There is a group of rare silver medallions of Valerian weighing 25–30 g, but none of these coins was a consular issue.³² This makes the unique character of the described multiplum even more significant.

Our specimen is certain to have found its way to Kyiv by way of Krzemieniec High School as part of the Stanislaus Augustus collection. In an auction catalogue of the antique section of the royal collection drawn up by J. Ch. Albertrandi in 1799 we find mention of two gold pieces of Valerian. The first is an ordinary aureus, the other is described: *Alius maximæ molis Imp. in quadrigis. Ineditus* (MN, p. 205). This phrasing means that the specimen was of great weight, represented the emperor in a *quadriga*, and was unpublished. There is not the least doubt therefore that we have here a greatly abbreviated description of our

²⁷ For example, the weight of a pierced *binio* of Gallienus struck in 263 included in the hoard from Zbójna was 11.84 g, *i.e.*, half this much — B u r s c h e 1998a, pp. 257–258.

²⁸ They were respectively: 22.6, 23.2, 26.6, 27.6 (specimen from Chocim/Khotyn, Ukraine) and 30.5 g — G n e c c h i 1912, pp. 6–8; RIC V, I, p. 130; but this is true only of issues from the period when Gallienus ruled on his own.

²⁹ This is the only known gold coin minted on the occasion of Valerian's fourth consulate.

³⁰ According to his view, Valerian had reached Rome in 256 and returned East (to Antioch) only in 257 — P e k á r y 1962, pp. 124–128; *cf.* K u h o f f 1979, pp. 13–16; a different reconstruction of this event in A. A l f ö l d i (1937, pp. 57–60) and R. G ö b l (1951, pp. 39–44); review of the discussion in literature — W a l s e r, P é k á r y 1962, pp. 28–50. T. Pekáry's version is supported by a bronze medallion of Valerian struck in Rome on occasion of taking the office of consul by the two emperors — *cf.* footnote 12.

³¹ G n e c c h i 1912, vol. I, p. 6 no. 1 — *cf.* preceding section.

³² G n e c c h i 1912, vol. I, pp. 50–51; RIC V, I, pp. 43–44 nos 57–65.

medallion, especially that the specimen from Kyïv is to date the only known multiplum or *nummus maximae molis* of Valerian. It is worth emphasising that J. Ch. Albertrandi clearly underlined the unique character of the piece. The information that it had never been published takes on exceptional force if we consider that this keeper of the king's collection had had at his disposal, at the close of the eighteenth century, one of the best numismatic libraries of the day numbering 189 tomes, the *Royal Res antiquaria — Nummi veteres et Nummi recentiores*.³³ It is also notable that according to J. Ch. Albertrandi, the reverse of the medallion showed the emperor in a quadriga, although at present all we are able to see on this multiplum is in fact only two horses. We may conclude that a distinguished connoisseur of antique coins, such as J. Ch. Albertrandi was, ruled out the possibility of the emperor being represented in a biga.

The multiplum is pierced and must have been worn over a long period as a pendant, as indicated by the extremely heavy wear of its surface, especially on its reverse.

3. Licinius I, medallion

Inv. no. 145, Quaternio, Licinius I, Nicomedia, 317, weight: 18.51 g, ↑↓

Obv. IMPCVALLICINLICINIVS[PF]AVG

Head right.

Rev. CONCORDIAAVGGETCAESS

In exergue: SMN



Fig. 3. Licinius I, *quaternio*, Numismatic Department of National Museum of Ukrainian History, inv. no 145, scale 1:1 (photo by B. Kashtanov).

The two Caesars in military garb standing face to face making a sacrifice holding a patera over a tripod altar; the figure at left has a mantle falling at the back to his feet; the figure at right, is holding up with his left hand the folds of a cloak draped over his left shoulder.

³³ Olszewicz 1931; Kolendo 1970, p. 95; cf. updated reprint of Kolendo 1998, p. 147; Rudnicka 1988; Łaskarzewska 1995; 1997; Bursche 1998b, p. 152; Kolendo 1999, p. 40.

In poor condition: deep scratch mark on the reverse; traces of a removed suspension loop visible on the obverse above the head of Licinius Augustus; on the reverse, to the right of the exergue. Discovered in 1757 north-east of Kraków.

Reference: MN, p. 226; Korshenko 1948; Bursche 1998a, pp. 85–91, 235–236 no. 11; Bursche 1998b, pp. 147–54.

This unique quaternio of Licinius from Nicomedia, was published only in Russian (Korshenko 1948), and was overlooked in 1948 by P. Bruun in *Roman Imperial Coinage* volume VII. What is more, neither the legend seen on the medallion and the representation are known from other fourth century issues. The only full analogy survives in a collection in Budapest: a quaternio of Diocletian struck in 294 at Ticinum,³⁴ evidently in commemoration of a meeting of Diocletian with Maximianus Herculus and formal institution of the first Tetrarchy (RIC VI, pp. 266–7). Consequently there is not the least doubt as to the circumstances and time of issue of our specimen, struck 23 years later. The quaternio was struck on the occasion of a meeting of Licinius I and Constantine I on 1 March 317 at Serdica which ended the drawn out civil war and, at the same time, marked the institution (or rather, the recognition by both parties) of the sons of the two Augusti, *i.e.*, Crispus, Constantine II and Licinius II, as Caesars.³⁵ The date of the meeting had not been selected at random — 1 March is the *dies natalis imperii* of the first Caesars in the system of tetrarchy (RIC VII, p. 67). Our medallion is thus a unique testimony of the formal wish of the two reigning Augusti (Licinius I and Constantine I) to refer back to the political ideas of Diocletian, if only as propaganda. On the same occasion the mint at Nicomedia issued a series of aurei with the bust of Licinius I or II and legend of the reverse reading as: IOVI CONSERVATORI (RIC VII, pp. 601–2, nos 16, 17), whereas mints subject to Constantine I (Trier, Arles, Siscia and Tessalonica) issued medallions and solidi (Bastien 1988, pp. 75–6), including specimens with the legend of: PRINCIPI IVVENTVTIS (RIC VII, p. 178 nos 186–7) and CRISPVS ET CONSTANTINVS IVN NOBB CAESS (RIC VII, p. 427 no. 26 — medallion).

An interesting question is the weight unit of the multiplum now in keeping in Kyiv. The medallion weighs 18.51 g, which, given the theoretical weight of

³⁴ RIC VI, p. 279 no. 1 — with legend SMT in exergue; the only very minor difference in the representation of the reverse of the two medallions is in the depiction of the three-legged altar.

³⁵ From the formal standpoint the legend of the medallion reverse should read as follows: CONCORDIA AVGG ET CAESSS, since three Caesars had been appointed. However such a legend would have marked the propaganda meaning of this issue, that is, the wish to refer to the original model of the first Tetrarchy, where *de nomine* there should have been four rulers. The suggestion of S. V. Korshenko (1948, pp. 319–320), dating the medallion to 314, is unacceptable as at that time none of the Caesars commemorated in the second part of the legend of our medallion were in existence.

aurei issued by mints of Licinius of 5.45 g,³⁶ leads us to conclude that our multipum originally must have corresponded to the standard of four aurei. Its mass, considerably lower than the theoretical weight, is due to its very heavily worn condition. The Nicomedia mint is known to have issued a quaternio later than our specimen with the busts of Licinius I and II and interesting legends of the obverse (DD NN LICINIUS P F AVG ET LICINIUS CAESAR) and reverse (IOVI CONSERVATORI LICINIORVM AVG ET CAES — RIC VII, p. 605 no. 37). This medallion, originally in the Bestegui collection, now in Paris, was dated by P. Bruun to 320, which, however, does not seem entirely sound.³⁷

The unique medallion of Licinius I preserved in Kyïv was discovered in 1757 in an area north-east of Kraków in Poland. C. V. Korshenko, author of its first publication,³⁸ discussed the circumstances of discovery and its later fate only marginally. Perhaps a new analysis of the original manuscripts, provided they still exist, will make it possible in future to refine the provenance of this find in greater detail.

4. Valentinian II, solidus with frame and suspension loop

Inv. no. 161, solidus, Valentinian II, Trier, Nov 375-Aug 378, weight: 6.40 g, ↑↓

Obv. DNVALENTINIANVSIVNPF AVG

Pearl diademed, draped and cuirassed bust right.

Rev. VICTOR IAAVGG

In exergue: TROBT



Fig. 4. Valentinian II, solidus, Numismatic Department of National Museum of Ukrainian History, inv. no 161, scale 1:1 (photo by B. Kashtanov).

Two Caesars confronted, holding an orb. Above them at the back, upper torso of Victoria with spread out wings; between the Caesars, at their feet, a palm branch.

Granulated type I frame (for the typology of frames see: B u r s c h e 1998a, pp. 135–6), suspension loop with three flutes, on the obverse side with tri-

³⁶ According to P. Bruun the average weight of 69 aurei from Nicomedia was 5.28 g — RIC VII, p. 3.

³⁷ RIC VII, p. 592 and p. 605 note 37.

³⁸ According to information of B. Garbuz, the article was published posthumously as Korshenko perished during WW II.

angular granulation (originally 15 grains, 2 missing) extended down to the emperor's head.

RIC IX p. 21 no. 39(e).

Reference: MN, p. 236.

This solidus, while relatively common in type, is set apart by the presence of a frame and ornamental suspension loop, which so far are encountered together only on gold medallions. A suspension loop decorated with a similar granulation triangle occurred on three gold coins, none of them, however, with a frame:

1. A Valentinian I solidus discovered in ploughsoil at Komorní Lhotka, okr. Český Těšín, Czech Republic (K a r g e r 1934 fig. 1).
2. A Valentinian I solidus struck at Trier (RIC 17a), of unknown provenance, in the Münzkabinet in Berlin.³⁹
3. A Theodosius I 1½ scripulum struck in Aquileia in 378–383 discovered in 2006 at Przewodowice in commune Sobótka, district Wrocław, Lower Silesian voivodship, Poland⁴⁰ as part of a large hoard of second century denarii.

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The four unique Roman coins and medals described here illustrate the unrivalled resources of the as yet little studied collection in the National Museum of Ukrainian History. The greater part of it originates, like the specimens presented here, from the collection of Stanislaus Augustus, the king of Poland. The same is true of its Greek coins, Pontic issues in particular.

³⁹ Inv. no. 19590 — B u r s c h e 1998a, p. 153, Pl. X,b.

⁴⁰ The coin is in the Coins, Medals and Seals Department of the Ossoliński National Institute. Its description is as follows: weight 2.53 g, d=16 mm, ↑↓, Obv.: DNTHEODO SIVSPFAVG, pearl diademed cuirassed bust right, with mantle fastened by means of a plate fibula, Rev.: VICTORIA AVGVSTORVM, Victoria advancing left with palm branch in left hand and wreath in outstretched right hand, Ex.: AQOB; RIC IX, p. 99 no. 22c var. (in RIC not recorded for Theodosius I), pearl rim, small suspension loop, double fluted, flattened (width 4 mm), with a very small granulated triangle at the base on the obverse side — *cf.* B u r s c h e 2006, p. 222 figs. 2a-b.

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LIST OF ABBREVIATIONS

Albertrandi II/2

Ch. Albertrandi, *Zabytki starożytności rzymskich w pieniądzach, pospolicie medalami zwanych, czasów Rzpltey i szesnastu pierwszych cesarzów. Zbioru ś.p. Stanisława Augusta Króla Polskiego*, MS, Warszawa 1808.

MN

(J. Ch. Albertrandi), *Musaei Nummorum ex remotiore antiquitate superstitem quod venale prostat Varsaviae compendiariala descriptio unde in ejus notitiam empturi deveniant. Addita est mantissa nummorum recentioris aevi*, MS, Varsaviae 1799.

RE

Pauly's Real-Encyclopädie der classischen Altertumswissenschaft (ed. by G. Wissowa et alii), Stuttgart 1893.

RIC

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ALEKSANDER BURSCHE

UNIKATOWE ŻŁOTE NUMIZMATY RZYMSKIE Z KOLEKCJI NARODOWEGO MUZEUM HISTORII UKRAINY W KIJOWIE

(Streszczenie)

Dział Numizmatyki Narodowego Muzeum Historii Ukrainy posiada mało znaną, a przy tym ogromną i niezwykle interesującą kolekcję monet antycznych. Jej podstawową część stanowi zbiór będący pierwotnie własnością króla Stanisława Augusta. Była to wówczas najokazalsza polska kolekcja numizmatów o uznanej europejskiej randze.

Przeszła ona bardzo skomplikowane koleje losu: m.in. poprzez Liceum w Krzemieńcu na Wołyniu i Uniwersytet Wileński trafiła ostatecznie do Kijowa. Kolekcja ta przechowywana była pierwotnie na Uniwersytecie im. Świętego Włodzimierza, gdzie powstał gabinet numizmatyczny, którego organizatorem i pierwszym kustoszem był Paweł Jarkowski, były bibliotekarz Liceum w Krzemieńcu. Następnie poprzez Ławrę Peczerską trafiła ostatecznie do Muzeum Narodowego Historii Ukrainy. Do czasów rewolucji bolszewickiej była sukcesywnie powiększana o darowizny i zakupy, a w późniejszej fazie także o monety pochodzące z badań wykopaliskowych.

Bez wątpienia znaczna część monet wchodzących w jej skład pochodzi z lokalnych znalezisk z obszaru I Rzeczypospolitej, a w późniejszym okresie terenów Wołynia czy szerzej Ukrainy. Świadczą o tym m.in. bardzo liczne otwory i ślady po uszkach w przypadku rzymskich monet złotych, typowe dla obszarów *Barbaricum*, a zwłaszcza horyzontu Dančeny-Brangstrup łączącego obszary dolnego Dunaju poprzez kultury czerniachowską i wielbarską z terenami Danii, a także proporcje udziału monet srebrnych, z całkowitą dominacją denarów z okresu Antoninów. Niestety niezachowanie się lub też nieuchwytność znacznej części archiwaliów oraz wielokrotne przenoszenie i ukrywanie zbioru, a co za tym idzie jego całkowite przemieszenie, tylko w wyjątkowych przypadkach pozwala na określenie proveniencji monet. Z takim przypadkiem mamy np. do czynienia w odniesieniu do opisywanego *quaternio* Licyniusza.

Podobnie nie jest często łatwe stwierdzenie, czy poszczególne monety należały do kolekcji Stanisława Augusta, czy też zasilily zbiór w późniejszej — krzemienieckiej bądź kijowskiej — fazie. Z pewnością część z nich została szczegółowo opisana w rękopiśmiennym katalogu zbiorów numizmatycznych Liceum Wołyńskiego w Krzemieńcu autorstwa F. Skarbak-Rudzkiego oraz w katalogu tej samej kolekcji, tymczasowo przejętej przez Uniwersytet Wileński, sporządzonym przez P. Jarkowskiego. Rękopisów tych nie udało się niestety do tej pory w Kijowie zlokalizować.

Niemniej, zwłaszcza jeśli istnieją tylko pojedyncze egzemplarze danego typu, powiązanie ich z kolekcją ostatniego polskiego władcy jest możliwe na podstawie danych J. Ch. Albertrandiego. Tak też opisywane cztery unikatowe numizmaty: aureus Septymiusza Sewera, medaliony Waleriana i Licyniusza I oraz solid Walentyniana II, wchodziły z całą pewnością w skład zbioru Stanisława Augusta.

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