GREEK, ROMAN AND BYZANTINE OBJECTS FROM THE ARCHBISHOP IAKOVOS COLLECTION

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Introduction and Acknowledgments

The Archbishop Iakovos Collection is found on the top floor of the library named for this distinguished, late hierarch. The Collection, acquired as either gifts or purchases during His Eminence’s lifetime (1911-2005), primarily consists of vestments, liturgical artifacts, commemorative gifts, awards and memorabilia reflecting the Archbishop’s long and celebrated ministry as the leading hierarch of the Greek Orthodox Church of North and South America (1959-1996). These items have been on display since 1999 when the library was formally dedicated, with Archbishop Iakovos and other dignitaries in attendance. Most of the objects within this Collection belong to the post-Byzantine and modern periods. More recently, a number of classical and Byzantine pieces that had belonged to Archbishop Iakovos were transferred to the Collection. These consist of Greek, Roman and Byzantine coins, numbering 42 specimens, as well as three Byzantine bronze bread stamps and two Byzantine bronze, reliquary cross-pendants.

We are grateful to the Trustees of the Archbishop Iakovos Museum, especially His Grace, Bishop Andonios of Phasiane, for permission to examine and catalog these objects and to reproduce the images; our colleagues on the Board of the Mary Jaharis Center for Byzantine Art and Culture for their support of the project; Dr. Joel Kalvesmaki, Editor in Byzantine Studies at Dumbarton Oaks, for advice on the use of the Athena Ruby and Grierson fonts; Meredyth Houpos, for her assistance in the use of the ancient Cypriot font; Professor Carmen Arnold-Biucchi, Damarete Curator of Ancient Coins at the Harvard Art Museum, for her invaluable help with the chronological placement of several worn coin specimens; Garrick Manninen for creating the coin installation; and Robert Segal for the exhibition design, installation and the catalogue production.

Through the generous support of the Mary Jaharis Center for Byzantine Art and Culture, funding was provided to carry out the research necessary for the identification of all the pieces and for their installation and display. The Greek, Roman and Byzantine objects are exhibited for the first time during the thirty-eighth annual Byzantine Studies Conference, November 1-4, 2012, and will remain on display as part of the permanent Archbishop Iakovos Collection.

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1. Bronze Bread Stamps

Among pre-Christian Mediterranean cultures ceremonial breads were used for festivals devoted to pagan deities. These breads could be offered to the divinity that was being honored or to the worshippers as a sacred gift from the gods. Prominent among these ancient festivals was that devoted to Asklepios, the god of health, where ceremonial bread, referred to as ὑγεία (hygeia, or health), was distributed to the participants for the curing of illnesses or the protection against sickness. These breads were usually stamped with various symbols or with the single word “hygeia.”

With the establishment of Christianity, the use of ceremonial breads continued, most importantly for the elements of the Eucharistic liturgy. The bread of the Christian oblation was also stamped with various symbols. In the early centuries the Eucharistic bread was usually given the seal of the Christogram or a simple cross. Other stamps marked the Eucharistic bread with such words as Φως (“Light”), Ζωή (“Life”) or Υγεία (“Health”). By the middle Byzantine period, it became customary to stamp the center of the Eucharistic bread with the marks of a central cross and within the quadrants of the cross-arms to have the letters IC XC NI KA (Jesus Christ Conquers), as is the current liturgical practice of the Orthodox Church.

In addition to the Eucharistic rites, bread was used in connection with other ecclesiastical ceremonies in the early Christian and Byzantine periods. Blessed bread was given to those not receiving Communion (later to be known as the antidoron—instead of the Holy Gifts, as in the modern practice), or distributed to the faithful on the celebrations of saints’ days, great feasts of the liturgical year, or at pilgrimage sites. On such occasions bread would also be distributed to the poor. In addition, bread was given out at memorials for the dead. In general these special breads were known as eulogia breads (or blessings) and would also be stamped with either images of saints or benedictional invocations such as “health,” “life,” or “joy.”

The majority of surviving early stamping instruments is bronze, although a smaller number of examples of stone, terracotta or wood are known. The stamps take on a variety of shapes: rectangular, square, triangular, circular or even slipper-shaped. Their texts are commonly short invocations or single words indicating some spiritual or physical blessing intended for the recipient. Usually the text of the stamp is carved in reverse so that the impression will read from left to right; however, there are a number of surviving stamps that were not carved in reverse so that the resulting seal appears backward.
1. Bronze Bread Stamp
Eastern Mediterranean, possibly Asia Minor
5th-7th century
4.5 cm x 10.2 cm; 200 gm
INSCRIBED: XPICTE / BOH (Christ, help)
not in reverse

2. Bronze Slipper-Shaped Bread Stamp
Eastern Mediterranean, possibly Asia Minor
5th-7th century
2.8 cm (maximum) x 10.8 cm; 139 gm
INSCRIBED: OIAX (XAPI in reverse)
(Grace)
3. Bronze Slipper-Shaped Bread Stamp
Eastern Mediterranean, possibly Asia Minor
5th-7th century
2.6 cm (maximum) x 10.5 cm; 137 gm
INSCRIBED: ●ΟΙΠΑΧ (ΧΑΠΙ in reverse)
(Grace)
2. Bronze Reliquary Cross-Pendants

The cross-shaped pendants, or *engolpia*, derive from early Christian metal crosses that were worn around the necks of believers and often had small openings to enclose fragments of the True Cross, some other relic, or various blessed objects. The majority of these early crosses, however, were not meant to be reliquaries. These early crosses bore either decorative patterns or some image of the crucified Christ or other holy figures. After the first Iconophile victory of 787, the role of personal, historiated phylacteries, or cross-pendants, took on a great significance among the supporters of holy images as a visual expression of their Orthodoxy, especially high-ranking individuals such as Patriarch Nikephoros I (806-815). These phylacteries usually bore an image of the crucified Christ, the Virgin, saints or images from the life of Christ. They were constructed in halves and joined by a hinge and locking device so that they could be opened to insert either a fragment of the True Cross, some other sacred relic, or blessed object. They were worn as an amulet whereby the owner expressed not only their support of holy images but also their belief in the protective powers of the sign of the Cross and relics, all sacred objects supported by the Iconophiles.

Historiated reliquary cross-pendants were produced in various precious metals such as the following ninth-century examples: gold (the Pliska cross, in Sofia), silver (the Vicopisano cross, in Pisa) and enamel work (the Beresford-Hope cross, in London). But the historiated reliquary cross-pendant was also mass-produced in bronze in workshops throughout the Byzantine Empire from the ninth to the twelfth century. Hundreds of these more modest examples survive and are found in many museum and private collections. Their large number give evidence to the popular piety which stimulated the production of these bronze reliquary crosses and their owners’ trust in the efficacy of the protective and healing powers of the Cross, images of Christ and the saints, and holy relics in the post-Iconoclastic centuries.
4. Bronze Pectoral Reliquary Cross
Byzantine (Constantinople or Anatolia)
11th century
10.7 cm (with suspension) x 5 cm x 0.6 cm
56 gm
*Obverse*
INSCRIBED: ΠΕΤΡΟΣ (Peter)
Saint Peter orans standing
*Reverse*
Glass paste at center, decorative pattern of crossing lines and knot motif

5. Bronze Pectoral Reliquary Cross
Byzantine (Constantinople or Anatolia)
10th-11th century,
10.3 cm (with suspension) x 4.7 cm x 1.2 cm
89 gm
*Obverse*
INSCRIBED: ΙϹ ΧϹ ΙΗϹ Α (Jesus Christ conquers)
Crucifixion, Christ wearing the long kolobion
*Reverse*
INSCRIBED: ΜΗΤΡΟΥ (Mother of God)
Virgin orans standing, flanked by busts of two unidentified bearded saints holding Gospel books
3. Greek, Roman and Byzantine Coins

Coins were first introduced for commercial and trade purposes. The coin was a valuable, durable, mobile object which also made it an ideal vehicle for the dissemination of political messages, a function that it has preserved to the present day.

3.I Greek Coin

Surveys of the history of coinage begin with the introduction of coins into the ancient Greek world some time around 700 BC on the island of Aegina, or according to others, in 650 BC in Ephesus of Lydia, presumably because trading networks required an easier and lighter mode of exchange than the previous barter system in kind. As with most types of Greek art, we can distinguish three periods in the production and design of coins: the Archaic (ca. 700 - 480 BC); the Classical (ca. 480-330 BC) and the Hellenistic (ca. 330 BC to the Roman conquest of the Greek world in the first century). The coins produced by Greek cities under Roman rule are known as Roman provincial coins or Greek imperial coins.

The first coins were made of electrum, a gold-silver alloy. Later, technological advances made the production of pure gold or pure silver coins alongside bronze and copper alloy coins. Coins were hand-made and not machine-produced as in the modern period. The central denomination of the ancient Greek world was the drachm, which translated literally means 'a handful.' The drachm was divided into six obols (lit., 'spit of iron') and the obol was further divided into the tetartemorion (1/4 of an obol and 1/24 of a drachm) and multiple divisions of it. Other common denominations were multiples of the drachm, such as the silver stater or didrachm (two drachmae), the tetradrachm (four drachmae) and, particularly in Syracuse, the large silver decadrachm (ten drachmae).

Several hundred of the approximately 1500 self-governing city-states (poleis) issued their own coins although only a few circulated widely beyond their city-state, such as the silver staters of Aegina and Athens; the Athenian tetradrachm (4.3 grams of silver to a drachm) eventually became the primary trading coin throughout the classical period and set the standard for the coin issues of other city-states.

The main design features of ancient coins were portraits of the city-state's patron god or goddess or those of a legendary hero on the one side of the coins and symbols of the city-state on the other (e.g., turtle and later tortoise for Aegina; the owl of Athena for Athens; the head of the nymph Arethusa and a victorious quadriga for Syracuse). The inscriptions usually were the name of the issuing city-state. The peak of technical quality and aesthetic detail was reached
during the Classical period with a range of very fine silver and gold coins, including exquisite specimens from the wealthy tyrants of Syracuse.

The use of portraits of living individuals, i.e., the kings themselves, began in the Hellenistic period. Long-avoided by most of the other Greeks as a sign of arrogance, the Ptolemaic and Seleucid kings, being of 'divine' status, issued gold coins with their own portraits with symbols of their kingdoms on the reverse side. The names of the kings were usually inscribed on the coins as well, thus setting the standard pattern for coins, which has reached the modern world with variations.
6. Silver Stater of Evagoras I
Cyprus (Salamis), 411-373 BC

Obverse
DIAM: 6 mm; 2.96 gm
INSCRIBED: ᾿Εὐαγόρας (Cypriot syllabary for Evagoras)
Herakles seated on a rock with lion’s skin, facing right, in left hand holds rhyton, in right holds club

Reverse
DIAM: 6 mm; 2.96 gm
INSCRIBED: Οὐαγόρας ᾿Ε (in exergue)
(Cypriot Syllabary for King Ev[agoras])
Recumbent ram, facing right

7. Silver Stater
Akarnania, Anaktorion? (4th C BC)

Obverse
DIAM: 19 mm; 8.56 gm
INSCRIBED: Ν (Pegasus)
Pegasus with pointed wing, flying left

Reverse
INSCRIBED: Α (on right)
Head of Athena, facing left, wearing, over leather cap, Corinthian helmet with no crest
Behind head, omphalos

8. Silver Stater
Aegina (5th-4th C BC)

Obverse
DIAM: 23 mm; 9.52 gm
INSCRIBED: Ν (on left)
Tortoise with segmented shell

Reverse
INSCRIBED: Large incuse square with thin skew pattern
N and I in upper incuses, dolphin upward in lower left incuse
9. Silver Tetradrachm of Philip III Arrhidaeus
323-317 BC
Obverse
DIAM: 24 mm; 17.16 gm
Head of young Herakles in lion’s skin, facing right
Reverse
DIAM: 24 mm; 17.16 gm
INSCRIBED: ΦΙΛΙΠΠΟΥ ΒΑΣΙΛΕΩΣ
(of Philip the King)
Monogram in left field, Zeus enthroned, facing left, in right hand holds eagle; in left hand holds scepter

10. Silver Tetradrachm of Seleucus I Nikator
Seleucia on the Tigris (ca. 295-281 BC)
Obverse
DIAM: 25 mm; 17.01 gm
Head of young Herakles facing right in lion’s skin
Reverse
DIAM: 23 mm; 17.01 gm
INSCRIBED: ΣΕΛΕΥΚΟΥ ΒΑΣΙΛΕΩΣ
(of Seleukos the King)
Below throne ΔΙΟ (Zeus)
Zeus enthroned, facing left, holding eagle on extended right hand and scepter in left; below left: crescent and monogram within shield

11. Silver Drachm Coin-Pendant
Sinope (ca. early 5th to 4th C BC)
Obverse
DIAM: 18 mm; 5.81 gm
Head of Nymph Sinope facing left; far left, aplustre
Reverse
INSCRIBED: CΙΝΩ
Sea eagle standing on dolphin; on upper right sideways ε?
3.II Roman Coins

Coins were introduced by the Roman Republic relatively late, around 300 BC, compared to their Greek neighbors in the East. The Greek colonies in Italy (such as Naples, Taranto, Heraclea, Croton, Thurii) had already been using coins for most of the previous three centuries. Scholars have argued that the adoption of coinage by the Romans was based on cultural considerations and arose out of a need to adopt a Greek institution during a time when the Roman world was becoming increasingly influenced by Hellenic culture. The earliest type of Roman coinage were large bronze bars, weighing more than 1,500 grams and known as *aes signatum* ('struck bronze'). Alongside these, the Romans issued silver and bronze coins similar in style and design to those of the southern Italian Greek colonies.

The main denominations until the middle of the third century were the *aureus* (gold), the *denarius* (silver), the *sestertius* and *dupondius* (both brass) and the *as* (copper). In the third century, the *denarius* was replaced by the *antoninianus* or radiate (double *denarius*) which was replaced towards the end of the third century by the *argenteus* (silver) and the *follis* (silvered bronze), introduced during the monetary reforms of Diocletian. After Diocletian's reforms and until the end of the Empire in the West, Roman coins were mainly the gold *solidus* (continued in the early and middle Byzantine period) and small bronze denominations.

The early Republican circular coins were decorated with personifications of the city of Rome and various gods and goddesses driving a *biga* or *quadriga* (two-horse and four-horse chariot respectively). The role of deciding which images were used on coins belonged to a committee of three young statesmen with aspirations to the senatorial rank known as the *tresviri monetales* ('trio of money-men', an institution that began in 298 BC and lasted until the middle of the third century. Julius Caesar increased the number of the committee from three to four. Initially, there was no mention of the names of the money-men on the coins. Later the small symbols, letters or monograms were replaced with abbreviated forms of the money-men's names. Some of the appointees to this institution eventually began using the coins to display images related to their family history. This self-promoting imagery was part of the ever-increasing competition amongst the Roman ruling elite. A significant change in design was made when Julius Caesar became the first Roman to issue coins bearing his own portrait rather than those of family ancestors or symbols.
This tradition continued with the *imperators* (emperors), although emperors also issued coins that featured some of the traditional deities and personifications found on earlier coins. The portrait of the emperor became the focal point of imagery during the Early Empire and the Later Roman period as coins were a convenient means to disseminate the image throughout the vast empire. The emperor was often associated with divine attributes or pictured with particular deities, emphasizing the special relationship between them. The majority of obverse images have portraits of the emperor but other portraits were also used such as the heirs apparent, predecessors and other family members, such as empresses. In order to aid the claims of succession, the legitimacy of an heir was indicated by issuing coins in his name, a practice that began under Augustus and continued until the end of the Byzantine period. The portraits were usually stylized and lacked originality although generalizations should be avoided. During especially turbulent times, such as the fraught third century, the emperors resorted to the more traditional images, perhaps in an attempt to establish their legitimacy which often was questionable.

Diocletian also introduced a standard imagery on the coins during his reforms. This consisted of a stern portrait, representative of the emperor in general, rather than any individual emperor. The reverse was equally abstract, usually featuring the *genius* (spirit) of the Roman people personified. It has been argued that this imagery was an attempt by Diocletian to instill a sense of peace, stability and traditional values within the Empire following the insecurity and conflicts of the previous period.

With the adoption of Christianity as the state religion of the Roman Empire, Christian imagery, such as the Christogram (the ΧΡ monogram for the name of Jesus Christ in Greek), was introduced but there were no explicitly Christian themes with a few notable exceptions.

The original Roman mint network was reorganized and centralized by Diocletian as part of his monetary reforms. Each provincial diocese had only one mint, which in the case of large mints, could have several *officinae* (workshops). Over the next two centuries, some of these mints were closed and others opened depending on the fiscal and administrative necessities. Emperors also had mints attached to their *comitatus* (retinue) In 366-9, legislation restricted the issuance of precious metal coins to these imperial retinue mints, either from permanent bases, or when campaigning, making use of the nearest regional mint to the imperial retinue. Following the major invasions of the Germanic tribes in the West during the fifth century, the Roman mint network system collapsed with
some exceptions of mints used by the Ostrogoths and Burgundians to issue coins. By the accession of Anastasius I (491-518), the only old Roman mints still active were in Constantinople and Thessalonica.

Roman coins had a value higher than their precious metal content which was debased several times until the end of the empire. The exact reasons for the debasement of Roman coinage are uncertain but lack of raw metal with which to produce coins (Italy had no large mines itself), inflation, military campaigns, extended trade outside the Mediterranean world and inadequate state finances all played a role in this.
12. Silver Didrachm of Hadrian  
Cappadocia (Caesarea), 128-138  
*Obverse*  
DIAM: 19 mm; 6.89 gm  
INSCRIBED: [ΔΠΙΑΝΟΣ ΣΕΒΑΣΤΟΣ]  
(Hadrian, Sebastos)  
Bust of Hadrian facing right, wearing laurel wreath  
*Reverse*  
DIAM: 19 mm; 6.89 gm  
INSCRIBED: ΗΑΡΙΔΩΝ ΥΠΑΤΟΡΙΑΠΙΟΝ  
(Consul III, Father of the Fatherland)  
Hadrian standing atop Mount Argaeus, holding scepter in left hand, right hand outstretched, flanked by sun and crescent moon

13. Copper Follis (Nummus) of Diocletian  
Roman (Cyzicus), 295 - 99  
*Obverse*  
DIAM: 19mm; 3.15 gm  
INSCRIBED: IMPCCVALDIOCLETIANVSPFAVCP  
(Imperator Caesar Caius Valerius Diocletianus Pius Felix Augustus)  
Radiate crown, draped, cuirassed bust of Diocletian facing right  
*Reverse*  
DIAM: 18mm; 3.15 gm  
INSCRIBED: CONCORDIA MILITVM  
(Military concord)  
Diocletian, standing at left, holding scepter, receiving Victory on globe from Jupiter, standing at right, holding scepter  
Mintmark in lower center: ΚΓ

14. Copper Follis (Nummus) of Constantius I Chlorus Caesar  
Roman (Heraclea), 293/4-305  
*Obverse*  
DIAM: 25mm; 10.86 gm  
INSCRIBED: FLVALCONSTANTIVSNOBCAES  
(Flavius Valerius Constantius Nobilitas Caesar)  
Bust of Constantius, facing right, wearing laurel wreath  
*Reverse*  
INSCRIBED: GENIO POPVLI ROMANI  
(To the genius [divine nature] of the Roman people)  
Genius standing facing left, holding *patera* in his right hand and a *cornucopia* in the left  
In exergue: HTD (Heraclea mintmark)
15. Coper Follis (Nummus) of Constantine I
Roman (Trier), 310-318

Obverse
DIAM: 21 mm; 5.01 gm
INSCRIBED: IMPCONSTANTINVS AVG
(Imperator Constantinus Augustus)
Bust of Constantine with laurel wreath, facing right

Reverse
DIAM: 21 mm; 5.01 gm
INSCRIBED: SOLI INVICTO COMITI
(To the Invincible Sun, companion of the emperor); T, F (Temporum Felicitas-
Happiness of the times); letters in exergue-PTR
Figure of Sol standing, wearing a chlamys over left shoulder, facing left, right hand raised, left hand holds globe

16. Copper Follis (Nummus) of Constantine I
Roman, 310-318

Obverse
DIAM: 18 mm; 1.72 gm
INSCRIBED: IMPCONSTANTINVSPFAVG
(Imperator Constantinus Pius Felix Augustus)
Bust of Constantine with laurel wreath, facing right

Reverse
DIAM: 18 mm; 1.72 gm
INSCRIBED: SOLI INVICTO COMITI
(To the Invincible Sun, companion of the emperor); R X; uncertain letters in exergue. Figure of Sol standing, wearing a chlamys over left shoulder, facing left, right hand raised, left hand holds globe
3.III Byzantine Coins

Byzantine coinage, according to numismatists, begins with the monetary reform of Anastasius I in 498. The two main Late Roman denominations of the gold solidus and the bronze nummus were the standard. Anastasius introduced new bronze coins, multiple of the nummus. These were the 40 nummi (also known as follis), the 20 nummi (half-follis), the 10 nummi and 5 nummi coins. The obverse of these coins displayed a stylized portrait of the emperor while the reverse featured the value of the denomination represented according to the Greek numeral system (M=40, K=20, I=10, E=5). Silver was rarer with the exception of the Hexagram coin, first issued by Heraclius in 615 and until the end of the seventh century. This silver coin was succeeded by the miliaresion, originally a ceremonial coin established by Leo III the Isaurian around 720 and then standardized from ca. 830 until the late eleventh century when it was discontinued after being repeatedly debased. The gold solidus or nomisma was the standard commercial currency until the eleventh century when a continuous debasement began under successive emperors starting with Romanos Argyros (1028-1034).

The Byzantine monetary system is characterized by a series of changes and reforms. In the seventh century, the 40 nummi (follis) became the only bronze coin that was issued continually. Its size was now significantly smaller than the sixth century and it continued to decrease in size despite the attempt of Justinian II to restore it to its previous size. During the early ninth century, a lighter gold solidus (about three fourths of the normal solidus weight, which was roughly 4.48 grams) was issued, named tetarteron and the full weight solidus was now called the histamenon, roughly 4.48. The unpopularity of the tetarteron meant that it was only issued sporadically over the next century. Light weight solidi, featuring a star on both obverse and reverse and weighing about 4.25 grams, were also issued for trade with the Near East.

Under Alexius I Comnenus (1081-1118), the debased solidus was discontinued and a gold coin of a higher fineness, and slightly smaller than the solidus, was issued, known as the hyperpyron, weighing 4.45 grams. The electrum aspron trachy (debased gold) (trachy, the Greek word for 'rough'), the billon aspron trachy (debased silver) and the copper tetarteron were also introduced alongside the hyperpyron. Further new issues of coins occurred under Andronicus II and in 1367 when the gold issues were discontinued and a regular silver issue called the stavraton replaced gold. Byzantine coins became thinner and wider progressively
from the seventh century onwards until the Late Byzantine gold coins were wafer-thin, cup-shaped (also known as 'scyphate') and could be bent by hand.

The major coin mints of the Byzantine period varied in number from fourteen under Justinian I (527-565) to Constantinople alone from the late ninth century until the late eleventh century when some of the provincial mints began to reappear. During the following two centuries, many mints were operated, both by the emperors and autonomous local rulers (Cyprus, Rhodes, Nicaea, Trebizond). The Constantinople and Trebizond mints survived until the conquest of the cities by the Turks.

The imagery of the Byzantine coins continued the conventions of the Late Roman coins. On the obverse was the portrait of the emperor, now facing front, rather than in profile. On the reverse, various Christian symbols, primarily the Cross, but also Victory or an angel, which soon merged into one.

The first significant departure from this practice were the gold coins of Justinian II (685-691 and 705-711), who placed the bust of Christ on the obverse and a half or full-length portrait of the Emperor on the reverse. The Iconoclast emperors removed the bust of Christ from their coins but this imagery was revived again after the end of Iconoclasm in the mid-ninth century and variations of the figure of Christ on the obverse of the coins became the norm until the end of the Byzantine Empire.

Byzantine coin design and imagery influenced the style of the early Islamic coins and those of the first Western kingdoms.
17. Copper Follis of Justin I
Byzantine (Constantinople), 518-527
Obverse
DIAM: 30 mm; 16.67 gm
INSCRIBED: DNIVSTI NVSPPAVC
(Dominus Noster Iustinus Perpetuus Augustus)
Bust of Justin I, wearing diadem, cuirass and paludamentum, in profile to right
Reverse
DIAM: 30 mm; 16.67 gm
INSCRIBED: M, flanked by * & +, surmounted by +, below M is ε; in exergue: [C]ON

18. Copper Follis of Justin I
Byzantine (Nicomedia), 518-527
Obverse
DIAM: 29 mm; 16.47 gm
INSCRIBED: DNIVSTI NV[SPPAVC]
(Dominus Noster Iustinus Perpetuus Augustus)
Bust of Justin I, wearing diadem, cuirass and paludamentum, in profile to right
Reverse
DIAM: 30 mm; 16.46 gm
INSCRIBED: M, flanked by * & +, surmounted by +, below M is Α; in exergue: NIKM

19. Copper Follis of Justin I
Byzantine (Nicomedia), 518-527
Obverse
DIAM: 27 mm; 14.84 gm
INSCRIBED: DNIVSTI NVSPPA[VC]
(Dominus Noster Iustinus Perpetuus Augustus)
Bust of Justin I, wearing diadem, cuirass and paludamentum, in profile to right; small cross above head
Reverse
DIAM: 28 mm; 14.84 gm
INSCRIBED: M, flanked by * & +, surmounted by +, below M is B; in exergue: NIKM
20. Copper Follis of Justinian I
Byzantine (Cyzicus), 551/2
Obverse
DIAM: 31mm; 17.93 gm
INSCRIBED: DNIVSTINI ANVSPPA VC
(Dominus Noster Iustinianus Perpetuus Augustus)
Bust of Justinian I holding globus cruciger in right hand, helmeted, wearing cuirass, cross above the shield, with equestrian device, on left shoulder
Reverse
DIAM: 31mm; 17.93 gm
INSCRIBED: +, surmounted by + below + is A, flanked left: ANNO, flanked right: XX II, in exergue: KYZ

21. Copper Follis of Justinian I
Byzantine (Nicomedia), 540/1
Obverse
DIAM: 38mm; 21.39 gm
INSCRIBED: DNIVSTINI ANVSPPA VC
(Dominus Noster Iustinianus Perpetuus Augustus)
Bust of Justinian I holding globus cruciger in right hand, helmeted, with diadem, wearing cuirass, cross above the shield, with equestrian device, on left shoulder
Reverse
DIAM: 38mm; 21.39 gm
INSCRIBED: +, surmounted by + below + is A, flanked left: ANNO, flanked right: X X II, in exergue: NIKO

22. Copper Follis of Justinian I
Byzantine (Constantinople), 540-541
Obverse
DIAM: 34 mm; 20. 48 gm
INSCRIBED: DNIVSTINI ANVSPPA VC
(Dominus Noster Iustinianus Perpetuus Augustus)
Bust of Justinian I, helmeted, with diadem, wearing cuirass, holding globus cruciger in right hand, cross above the shield, with equestrian device, on left shoulder
Reverse
DIAM: 35 mm; 20.47 gm
INSCRIBED: M, above-+, below-B, at left: ANNO; at right-X II II; in exergue: CON
23. Copper Half Follis of Justin II & Sophia
Byzantine (Thessalonica), 577-578
Obverse
DIAM: 15 mm; 5.39 gm
INSCRIBED: [DNIVSTI  NVSPPAVC]
(Dominus Noster Iustinus Perpetuus Augustus)
Justin II (holding globus cruciger) and Sophia enthroned
Reverse
DIAM: 16 mm; 5.38 gm
INSCRIBED: K; above- Φ+C, at right-XI II; at left-ANNO, below-ΤΕΣ

24. Copper Follis of Maurice
Byzantine (Antioch), 591/2
Obverse
DIAM: 28mm; 12.51gm
INSCRIBED: δ[NΒΑΡΑΙΝΝΑΠΑΤΩ]
(Dominus Noster Mauricius Noster Perpetuus Augustus)
Bust of Maurice facing, wearing loros and crown with cross
In right hand, mappa, in left hand, eagle-topped scepter
Reverse
DIAM: 27mm; 12.51gm
INSCRIBED: M surmounted by +
Below M, Γ
Flanked left: ANNO; flanked right: X
In exergue: THEUP

25. Gold Solidus of Phocas
Byzantine (Constantinople), 603
Obverse
DIAM: 19mm; 4.36 gm
INSCRIBED: [ΝΦΟΚΑΣ ΠΕΡΠΑΤΩ]
(Dominus Noster Phocas Perpetuus Augustus)
Bust of Phocas facing, wearing cuirass, paludamentum and crown with cross
In right hand globus cruciger
Reverse
DIAM: 18mm; 4.36 gm
INSCRIBED: [ΒΙΚΤΟΡΙ ΑΑΒΚΚΑ]
(Victoria Augusti, fourth officina)
Angel facing, holding in right hand cross staff, in left hand globus cruciger
In exergue: CONOB
26. Gold Solidus of Heraclius and Heraclius Constantine  
Byzantine (Constantinople), 616-625  

*Obverse*  
DIAM: 18mm; 4.44 gm  
INSCRIBED: [ddNHeRACLIV] (Domini Nostri Heraclius et Heraclius Constantinus Perpetui Augusti)  
To left, bust of Heraclius facing, wearing chlamys and crown with cross; to right, small bust of Heraclius Constantine, beardless, wearing chlamys and crown with cross; above, small cross.  

*Reverse*  
DIAM: 18mm; 4.44 gm  
INSCRIBED: [V]ICTORIA (Victoria Augusti, fifth officina)  
In right field (next to cross), I pellet  
Cross potent on base and three steps  
In exergue: CONOB

27. Copper Half Follis of Theophilus  
Byzantine, 830/31-842  

*Obverse*  
DIAM: 20 mm; 3.75 gm  
INSCRIBED: [Φ]Ο[Π]ΙΛΙ[Λ] ΒΑΣΙΛ (Theophilus, King [Emperor])  
Three-quarter length image of Theophilus, wearing loros and tufa, right hand holds labarum, left hand holds globus cruciger  

*Reverse*  
DIAM: 20 mm; 3.75 gm  
INSCRIBED: [Θ]ΕΙ[ΙΟ]/ΦΙΛΕΑ[Γ]/ΟΥΣΤΕΥ/ΠΙΚΑΣ (Theophilus Augustus, you conquer)

28. Silver Miliaresion of Basil I  
Byzantine (Constantinople), 868-879  

*Obverse*  
DIAM: 22 mm; 2.83 gm  
INSCRIBED: [Β]ΑΣΙΛΙΟΣΕΙ/ΟΝΣΑΝ/ΣΙΝ[Π]ΙΣΙΛΙΣΙ/ΡΟ ΜΕΟ (Basil and Constantine Faithful Emperors of the Romans); triple-row dot border  

*Reverse*  
DIAM: 21 mm; 2.83 gm  
INSCRIBED: [ΙΧΣ]ΟΧΡΙ ΣΑΣΟΥΙΑ (Jesus Christ conquers)  
Cross potent on three steps with globus beneath, triple-row dot border
29. Copper Half Follis of Leo VI
Byzantine (Constantinople), 886-912
Obverse
DIAM: 24mm; 4.85 gm
INSCRIBED: +ΛΕΟΣ ΠΑΙΣ ΙΕΛΕΣΡΟΜ' (Leo, Emperor of the Romans)
Bust of Leo with short beard facing, wearing *chlamys* and crown with cross
On his right shoulder, roundel with central pellet, in left hand, *akakia*
Reverse
DIAM: 23mm; 4.85 gm
INSCRIBED: +ΜΩΡΟΣΑΙΑ/ΣΙΛΕΩΡ/Ο ΜΕΟΝ (Leo, in God, Emperor of the Romans)

30. Gold Histamenon of Basil II and Constantine
Byzantine (Constantinople), 977-989
Obverse
DIAM: 19mm; 4.09 gm
INSCRIBED: +ΗΧΙΣΙΣΕΧΡΕΓΑΝΘΙΜ (Jesus Christ, King of Those Who Rule)
Bust of Christ facing
His right hand raised in blessing,
in His left, clasps Gospel book
Reverse
DIAM: 18mm; 4.09 gm
INSCRIBED: +ΒΑΣΙΛΕΩΣ ΒΑΣΙΛΕΩΝ (Basil and Constantine, Emperors of the Romans)
Two busts facing, Basil to left, bearded,
wearing modified *loros* and crown with cross,
Constantine to right, beardless,
wearing *chlamys* and crown with cross,
holding between them a patriarchal cross

31. Copper Anonymous Follis
Byzantine, c. 1030/35-1042
Obverse
DIAM: 23 mm; 10.48 gm
INSCRIBED: IC XC; +[E Μ] ΠΑ ΝΟΥΗΛΑ (Jesus Christ; +Emmanuel)
Bust of Christ Emmanuel, right hand blessing,
left hand holding Gospels
Reverse
DIAM: 24 mm; 10.48 gm
INSCRIBED: ΙΣ XΙΙΛA ΑΣ ΙΛΕΙΑ/ΑΣ ΙΛΕΙΑ (Jesus Christ, King of Those Who Rule)
Letters of inscription flank Cross on base
32. Copper Anonymous Follis
Byzantine, c. 1030/35-1042
Obverse
DIAM: 25 mm; 11.03 gm
INSCRIBED: ΙϹ ΧϹ; +ΕΙΜ ΜΑ ΝΟΥΗΑ
(Jesus Christ; + Emmanuel)
Bust of Christ Emmanuel, right hand blessing, left hand holding Gospels
Reverse
DIAM: 24 mm; 11.03 gm
INSCRIBED: ΙϹ ΧϹ ΙΛϹ ΙΑϹ ΙΑϹ ΙΑϹ ΙΑϹ
(Jesus Christ, King of Those Who Rule)
Letters of inscription flank Cross on steps

33. Copper Anonymous Follis
Byzantine, c. 1050 - c. 1060
Obverse
DIAM: 27 mm; 10.79 gm
INSCRIBED: ΙϹ ΧϹ (Jesus Christ)
Christ enthroned, blessing with right hand, holding Gospels in left
Reverse
DIAM: 27 mm; 10.79 gm
INSCRIBED: + ΙϹ ΙΑϹ ΙΑϹ ΙΑϹ / ΙΑϹ ΙΑϹ / ΙΑϹ
(Jesus Christ, King of Those Who Rule)

34. Gold Histamenon (Concave) of Constantine X Ducas
Byzantine (Constantinople), 1059-67
Obverse
DIAM: 27mm; 4.42 gm
INSCRIBED: + ΙΑϹΙΣΙΡΧΧ ΡΙϹΙΑΝΤΗΜ
(Jesus Christ, King of Those Who Rule)
Christ seated on square-backed throne, His right hand raised in blessing, in His left clasps Gospel book
Double border of dots
Reverse
DIAM: 26mm; 4.42 gm
INSCRIBED: +ΚΥΝΡΚΑ ΟΟΥΚΑΚ (Constantine, Emperor, the Ducas)
Emperor standing, facing, wearing modified loros and crown with cross and pendilia, in his right hand, labarum, in his left hand, globus cruciger
Double border of dots
Pellet on shaft of labarum
35. Silver, Latin Imitative Aspron Trachy Nomisma
Latin Interregnum (Constantinople), 1204-1230/37
Obverse
DIAM: 27mm; 3.40 gm
INSCRIBED: [Ι]Ϲ ΧϹ (Jesus Christ)
Bust of Christ, blessing with right hand, scroll held in left hand
Reverse
DIAM: 25 mm; 3.40 gm
INSCRIBED: Χ/Α Χ/Μ (Archangel Michael)
Archangel Michael standing, wearing short military tunic and cape, in right hand holds scepter with trefoil tip, in left hand a globus cruciger

36. Silver, Aspron Trachy (Concave) of Theodore I, Emperor of Nicaea
Byzantine (Nicaea – Magnesia), 1208-1212
Obverse
DIAM: 31mm; 3.70 gm
INSCRIBED: [Ϲ]Ϲ (Jesus Christ)
Christ seated upon straight-back throne, blesses with His right hand, holds Gospels in His left
Reverse
DIAM: 28mm; 3.70 gm
INSCRIBED: No inscription preserved
Standing figure of emperor on left and of St. Theodore on right, holding between them long scepter, crowned by a star ✻
Emperor wears stemma, divitision, jeweled loros of simplified type and sagion; in his right hand holds sheathed sword, point downward, Saint wears short military tunic, breastplate, and sagion, holds in his left hand sheathed sword, point downward
37. Silver, *Aspron Trachy* (Concave) of Demetrius Comnenus –Ducas
Byzantine (Thessalonica), 1244-46  
*Obverse*
DIAM: 28mm; 2.59 gm  
INSCRIBED: [Jesus Christ, Emmanuel]  
Bust of Christ, blessing with His right hand, holding scroll in His left  
*Reverse*
DIAM: 25mm; 2.59 gm  
INSCRIBED: Archangel Michael, standing, wearing *loros*, holding *labarum* in his right hand and *globus cruciger* in his left

38. Copper *Trachy* of Michael VIII Palaeologus
Byzantine (Magnesia?), 1258/9 - 82  
*Obverse*
DIAM: 26mm; 2.13 gm  
INSCRIBED: Archangel Michael  
Winged archangel standing, holding spear in his right hand and resting his left on shield  
*Reverse*
DIAM: 24mm; 2.13 gm  
INSCRIBED: Archangel Michael, standing, wearing *loros*, holding *labarum* in his right hand and *akakia* in his left

39. Copper *Trachy* of Michael VIII Palaeologus
Byzantine (Magnesia?), 1258/9 - 82  
*Obverse*
DIAM: 22mm; 1.35 gm  
INSCRIBED: Archangel Michael  
Entire image very worn  
Winged archangel standing, wearing military costume  
*Reverse*
DIAM: 21mm; 1.35 gm  
INSCRIBED: Emperor standing, facing, wearing modified *loros*, holding *labarum* in his right hand and *akakia* in his left
40. Bronze/Copper Drachm or Obol?
Athens, 2nd C BC?
Obverse
DIAM: 17mm; 7.66 gm
INSCRIBED: Profile of Athena, helmeted, facing right
Reverse
DIAM: 15mm; 7.66 gm
INSCRIBED: Ε, enclosed in circle on lower right at feet of Zeus, standing, facing right, holding thunderbolt in his right hand, left hand extended

41. Silver or Copper Obol?
Athens?, 5th C BC?
Obverse
DIAM: 13mm; 4.02 gm
Reverse
Depression in center
This coin is heavily corroded and worn, making any identification difficult

42. Bronze/Copper Drachm or Obol?
Athens, Roman period, ca. 2nd-3rd C
Obverse
DIAM: 17mm; 3.7 gm
INSCRIBED: Athena profile, helmeted, facing right
Reverse
DIAM: 16mm; 3.7 gm
INSCRIBED: Μ ΔΩΝ
Hermes nude, standing, facing left, holds caduceus in his left hand and possibly purse in his right
43. Bronze Drachm?
Amisos in Pontus, 2nd-1st C BC?
*Obverse*
DIAM: 17mm; 7.79 gm
INSCRIBED: Aegis facing with head of *Gorgoneion* in center
*Reverse*
INSCRIBED: MI/A ΣO/MI/A
Very worn inscription
*Nike* probably advancing facing right?

44. Copper Follis (Nummus) of Augustus or Tiberius?
Roman, 1 C
*Obverse*
DIAM: 25mm; 6.92 gm
INSCRIBED: Very worn, inscription not visible
Profile bust of emperor facing left
*Reverse*
DIAM: 26mm; 6.92 gm
INSCRIBED: Very worn, inscription not visible
Figure standing?

45. Bronze/Copper Follis of Domitian?
Roman, 81-96?
*Obverse*
DIAM: 20mm; 9.75 gm
INSCRIBED: Inscription not visible, very worn
Profile bust of emperor, facing right
*Reverse*
INSCRIBED: Inscription not visible, very worn
Standing figure of Minerva?
46. Copper Half Follis of Heraclius and Heraclius Constantine?
Byzantine (Constantinople), 629/30?
Obverse
DIAM: 19mm; 7.30 gm
INSCRIBED: No inscription
Two imperial figures, facing, wearing crowns with crosses
Between their heads, star
On left, Heraclius?, holding long cross-staff
On right, Heraclius Constantine?, holding globus cruciger
Reverse
DIAM: 23mm; 7.30 gm
INSCRIBED: K? in center
On left: worn, probably A/N/N/O
On right: X/X
In exergue: CON
The circular indentation with characters on the obverse left figure and the unusual reverse may indicate a re-struck coin

47. Anonymous Copper Follis
Byzantine (Constantinople), 6th C?
Obverse
DIAM: 26mm; 12.41 gm
INSCRIBED: Inscription worn, last three letters-AVC
(Augustus)
Bust of emperor, facing, wearing crown with cross
Reverse
DIAM: 25mm; 12.41 gm
INSCRIBED: M in center
On left: A/N/N/O
On right: worn
In exergue: CON
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