Treasures from Ancient Kiev in The Metropolitan Museum of Art and Dumbarton Oaks

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The nineteenth century was the age of great inventions and discoveries, not only in the sciences but also in the humanities. In Russia the period witnessed a sudden rise of public interest in the history and archaeology of those southern territories that in the tenth to thirteenth century formed a large and powerful Slav state, Kievian Rus’ (present-day Ukraine). It was in the nineteenth century that the majority of medieval hoards known today were discovered in Kiev, the capital. The period was also marked by a passion for antiquities and unofficial excavations, which uncovered gold and silver jewelry decorated with enamel and pearls that attracted enormous interest from collectors, art lovers, and jewelers. As a result, the objects tended to disappear from their findspots. They were often sold to private collectors or reduced to bullion, and that is why the fate of many objects from Kievian Rus’ dating from the tenth to the thirteenth century remains unknown. Fortunately, some pieces entered museum collections, where they can now be studied.

The Metropolitan Museum of Art has a collection of Kievan-Ukrainian treasures of great interest; comparable collections are to be found in only a few European institutions, such as the British Museum, the National Museum of Ukraine and the Museum of Historical Treasures of Ukraine in Kiev, and the Historical Museum and the Armory Museum in Moscow. The Metropolitan’s holdings contain two different groups of gold and enamel jewelry from the J. Pierpont Morgan collection, and they date from the eleventh and twelfth centuries. Both groups were found in Kiev, one in 1842, the other in 1906. They were found along with other objects and were parts of larger hoards. (Some articles that were part of the 1906 hoard—for instance, the nielloed silver jewelry—entered the British Museum as a gift of J. Pierpont Morgan.) Those objects in the Metropolitan Museum are known from publications by Ormond M. Dalton, Katharine R. Brown, William D. Wixom, and Patricia S. Griffin. However, because the Museum’s collection is geographically separated from the others and because not all the relevant documentation has been discovered, neither of the two original hoards has ever been fully described in an art-historical context.

A three-month Whitney Fellowship from The Metropolitan Museum of Art recently allowed me to study works from the Pierpont Morgan collection. A comprehensive description of the collection would require the coordinated efforts of researchers examining related materials in many different institutions in both Europe and America. In this essay I offer a preliminary description of one group of Morgan pieces, one that belongs to the hoard found in the apse of Desiatynna Church in Kiev in 1842. Although this hoard was the largest and most valuable of those discovered in that city, there is little published information about it, and its history is still obscure. Nevertheless, some facts about the history of the hoard are known, and my research in American archives has revealed new information. Also, new evidence has been found that some pieces in another American museum, Dumbarton Oaks, may also belong to the same Kievian hoard. This new information is important for understanding both the cultural and the art-historical significance of the 1842 hoard.

Desiatynna Church: A Hiding Place for Kievian Treasures

The 1842 hoard was significant not only because of its art-historical and metallurgical values but also because of its findspot: the treasure had been hidden in
Desiatynna Church, the first Christian church in Kievan Rus'. The original stone structure had been built over one thousand years earlier by Prince Vladimir (979–1015), who named it the Dormition of the Mother of God. This church was meant to replace the main pagan place of worship, the Perun sanctuary on Starokievskaya Hill, and to mark the successful conversion of Rus' to Christianity, as well as its recognition by the Christian world. To commemorate its consecration Prince Vladimir organized a great celebration and announced his wish to donate ten percent of his annual income to the church's support, hence the unofficial name Desiatynna. Situated close to the residence of the Kievan princes, the building served as their burial place and housed the state's important Christian relics. The interior was decorated with frescoes and mosaics and contained the essential liturgical objects for church services, such as icons, crosses, plate, and jewelry. Prince Vladimir had brought some of these items from Kherson, where, according to ancient chronicles, he had been baptized. Even after the foundation of other churches and monasteries in Kiev, Desiatynna Church remained the most significant Christian monument in the Kievan state. It embodied stability and gave the impression that it was sacrosanct. This was probably the reason why most of the known Kievan treasure—eighteen hoards, found at different times and consisting of different numbers of objects—was buried in or near the original Desiatynna Church building. All of the objects were pieces of gold and silver jewelry and were apparently hidden by local residents during turbulent periods, when this city was invaded by nomads or when it suffered domestic disturbances, especially during the final decline of Kievan Rus' in the mid-thirteenth century.

A tragic fate awaited Desiatynna Church: it did not survive the last fight between the defenders of Kiev and the Mongol-Tatar invaders who devastated Slav lands and besieged the city in 1240. The siege lasted more than ten weeks, and on December 6, 1240, the church collapsed, burying both the people and the treasures that were hidden there. After the city was taken, fire broke out and destroyed churches and monasteries (including their books, manuscripts, and art treasures), princely palaces, dwellings, and workshops, as well as other monuments created during the life of the Kievan state (10th–mid-13th century). Desiatynna Church lay in ruins for over four centuries. Finally interest in it reemerged, and in 1635 Petro Mohyla, the metropolitan of Kiev (head of the Orthodox Church in Ukraine), built a wooden structure, which was named Mykolai Desiatynny, on the ruins of the southwestern part of Desiatynna Church.

In 1758 this building was restored by Nectariia Dolgorukova (born Countess N. B. Sheremet'eva), a nun living in the Frolovsky convent. At the beginning of the nineteenth century the possibility was raised of building yet another stone church on the ancient foundations.

Annenkov, the First Owner of the 1842 Hoard

In the 1820s Alexander Semenovich Annenkov, a wealthy landowner in the Kursk and Orel provinces of Russia, moved to Kiev. According to a local historian, Nikolai Zakrevski, the sad remains of a decayed and abandoned church standing on the site of the first Christian place of worship in Rus' prompted Annenkov to rebuild Desiatynna Church at his own expense. On August 2, 1828, the ancient stone foundations were blessed, inaugurating the construction of a new church of the Dormition of the Mother of God. Annenkov not only provided financial support for building a new stone church, but he also became a supervisor of the construction and purchased a mansion nearby and the land under it; thus, one can only speculate that he expected to uncover artifacts in this historic place. He tried to prevent any official archaeological excavations on his new property and appealed to D. G. Bibikov, the governor-general of Kiev, arguing that he had personally conducted searches on the property and had not found anything other than some stones and a bell.

After fourteen years the building was finally completed (Figure 1). The new stone church was slightly smaller than its predecessor, and the altar area of the original stone structure remained standing outside the walls of the new building. Just a few days before its dedication, when some final landscaping was being carried out, a small cavity was discovered in the apse of the original Desiatynna Church. In the cavity workers unexpectedly found a huge treasure from the period of the Great Princes (10th–mid-13th century). It was made up of gold and cloisonné jewelry and gold plate. According to one of Annenkov's servants, the find was not looted by the workers on site, as often happened with similar finds, because Annenkov had carefully placed the objects in two large sacks, which he hid in his mansion. He did not report the remarkable find to the Committee for the Research of Antiquities in Kiev, although he was one of its members. On July 19, 1842, the newly built Desiatynna Church was solemnly hailed by Filaret (1821–1867), a metropolitan of
Moscow, who had great influence on social, political, religious, and state affairs, and by his clergy in the presence of many military and civil functionaries. After the ceremony everyone was invited to a special dinner for Annenkov, who was awarded the Order of Saint Vladimir.

Not only was there no official report on the large treasure that had been found shortly before the opening of the new church, but during the second half of the nineteenth century it was not even mentioned in scientific literature describing Kiev church buildings and their antiquities—except for a very brief report by F. A. Zhil' (see below). All this suggests that Annenkov kept his secret, hoping to sell the hoard profitably in small lots. Shortly after the find, Annenkov transferred the treasure from his Kiev mansion to his newly purchased estate in Dymny, near the Slenoroda River in the Lubny district of Poltava Province. In the late 1840s he began to sell the treasure piece by piece. Although the Museum of Antiquities at Saint Vladimir University in Kiev was very interested in acquiring local antiquities, Annenkov sold small packets containing from three to eight pieces of jewelry to private collections and museums in Moscow. These included the collections of Count A. S. Uvarov, the Armory Museum, and the Chamber of Fine Arts at Moscow University. Annenkov also tried to conceal the actual date of the discovery of these pieces. Among the gold pieces bought for Count Uvarov there were two temple pendants (kolts) and one medallion necklace decorated with enamel; these were identified as finds, made between 1837 and 1840, from the burial ground near Desiatynna Church. However, the identifications seem suspect: a single gold medallion necklace would not be found in a burial because such medallions were worn in pairs. Furthermore, such a decoration was never reported as being found in any excavation of the burial place in Kiev, which is why its function has never been clarified. On the other hand, gold-medallion necklaces have never been chance
finds, as they have always been found in hoards—and exclusively in Kievan hoards. But Annenkov could not have known all these details. Besides, in his note (dated 1845) to Bibikov, the governor-general of Kiev, he declared that no finds were made on his land. Annenkov was clearly afraid that his treasure might have become known, so he started selling it farther away from Kiev and concealed the real date of the find.

Only eight years after the discovery of the “Annenkov Treasure,” a brief report appeared in the archaeological literature. In December 1850, at a meeting of the Imperial Archaeological Society, F. A. Zhil’ reported on the treasure Annenkov had found on his land near Desiatynna Church in Kiev, supposedly in 1847. However, he mentioned only a small group of pieces—gold and cloisonné temple pendants and a Kievan monetary ingot (гривна).10 This group was later presented by Annenkov to the heir to the Russian throne, later Alexander II. In May 1851, Zhil’ reported on the drawings of these pieces and their supposed history at a meeting of the Section for Russian and Slavic Archaeology of the Imperial Archaeological Society, placing special emphasis on the remarkably worked Byzantine gold and cloisonné temple pendants. It was decided at the meeting to publish the drawings and their history in a volume to be entitled “A Collection of Ancient Russian Monuments.” For unknown reasons, however, this volume containing drawings of the “hoard of 1847” appears never to have been published. Moreover, the group itself went to the Museum of Antiquities at Saint Vladimir University in Kiev.11

What kind of person was Annenkov? According to some reports, he was a patriot who restored Desiatynna Church and cared about Christian holy treasures. But we do not know his exact motivation. What is known is that in 1850 Annenkov came under criminal investigation and was accused of counterfeiting money.12 While under investigation he died. His purchase of the Dymny estate was not officially approved, and so all of his belongings, including the carefully hidden treasure, went to the new estate owners.

Annenkov’s heirs sued the new estate owners for the return of his property. The legal process was lengthy and cost both sides a great deal of money. The new Dymny owners profited from selling part of the treasure he had so unexpectedly acquired, mostly by gradually and secretly selling the massive gold vessels to be melted down. These vessels brought them a huge sum of money, probably several thousand rubles.13

Since no depiction or description of the large golden dishes was made before they were sold, it is difficult to imagine what they were like. But, taking into account that the very presence of this gold plate in a Kievan hoard was unique, and also that the treasure was found in the first stone-built Christian church in Rus’, one speculates that some of it was a sacred church plate brought from Byzantium in the tenth century to decorate the church, which symbolized the new state religion. These remarkable church vessels were meant to make a strong impression on the newly converted Kievan citizens and to demonstrate the splendor of the Christian ritual.

The smaller pieces of jewelry contained much less precious metal. Also, because of their surface appearance the owners erroneously believed they were made of base gold, which is why these small objects were not melted down. When the Dymny estate owners, who were in litigation with Annenkov’s heirs, also died, the property went to his relatives. These were illiterate Cossacks, who did not pay much attention to the pieces kept in sacks, assuming them to be some sort of decorations for horse harnesses. According to witnesses, most of the objects were lunate in shape. Many of them bore enameled depictions of saints, and it was proposed that they be hung on icons. However, as one of the new owner-relatives explained, “The objects had darkened, and the depictions of the saints were not clearly visible, so I was afraid that it might be the wrong gods, not ours, and I did not wish to hang them on the icons.”16

When V. Khvoika, a famous Kievan archaeologist, visited the Dymny estate in the 1890s, a new Cossack owner made a drawing from memory of six of these pieces in Khvoika’s notebook. The Cossack also said that at the time the estate residents did not realize the significance of the pieces: the children, of whom the Cossack was one, played with them, threw them into the kitchen garden and wells, and used them to make collars for their dogs, which then lost them. Thus, a significant part of the hoard was destroyed. What the estate owners did with the remaining jewelry is unknown, but some pieces of the treasure mysteriously entered private collections. One of the persons involved is known: G. S. Kir’iakov, an art lover and collector, formerly a judge in Lubny, noted that local children were playing with some art objects and asked them to exchange their “toys” for sweets. This is how he acquired seven gold kolts—all that remained after the children’s games. Later he presented some of them to the Lubny high school and some to Aaron Zvenigorodski (also known as Alexander Zvenigorodskii), a collector. According to Zvenigorodski, he purchased from S. Kir’iakov two kolts and one medallion necklace.17
Later Owners of Parts of the Treasure

Aaron Zvenigorodski

This wealthy collector owned one of the most famous collections of ancient enamels, which contained forty-three pieces and was unique for its variety of outstanding examples of early Byzantine, Georgian, and Kievan objects. Some jewelry from the “Annenkov Treasure” formed part of the Zvenigorodski collection, but the entire collection should be investigated because the available information regarding its history and sale is incomplete and contradictory.

Zvenigorodski developed a general interest in medieval art after a visit to Spain in 1864. Afterward he became a very successful amateur collector, and in 1886 the Museum of Baron Steiglitz in Saint Petersburg purchased his objects for 135,000 rubles. Meanwhile, Zvenigorodski continued acquiring Byzantine and Georgian enamels, and this part of his collection was described by N. P. Kondakov in 1892. After the death of Alexander Czar III in 1894, Zvenigorodski offered the Imperial Archaeological Commission the opportunity to purchase his collection, but the offer was declined. Many years later, according to the Archaeological Chronicles for 1911, the Council of Ministers of Russia was considering the purchase of the pieces that had previously belonged to Zvenigorodski and was being offered by its then owner, N. V. Miasoedova-Ivanova, a state councillor’s wife. The purchase was discussed and approved by a special commission of experts on Byzantine enamels.

The Zvenigorodski collection was so outstanding that J. P. Morgan, one of the wealthiest collectors in America, became interested in it. Jacques Seligmann, his chief art adviser, wrote to him in January 1910:

In Petersburg with the Swenigorodskoy collection I have not succeeded at all; there is an unknown force which keeps the proprietor back from selling the collection at a reasonable price. My aim would have been to get this collection for you at 150 to 200,000 Roubles, which is about between 80 to 100,000$. If I say that there is an unknown force I mean that somebody must have promised to sell you the collection for this very high price and I therefore really believe, that you ought to refuse the purchase of the collection, because I have the conviction that sooner or later you will get it for about the prices I have mentioned to you.

The present proprietor always says the same thing as the old gentleman said before, that the government will never buy it, as the man who is the head of the government and who has to give his final consent for the purchase told me that the collection is much too dear and they have got no money to buy such expensive things.

Thus, the fate of Zvenigorodski’s collection was in limbo: it was acquired not by the state but by M. P. Botkin, another wealthy Russian collector of Byzantine enamels and other art objects. However, the core of Botkin’s collection was formed by the forty-three pieces from the former Zvenigorodski collection. Jacques Seligmann knew Botkin very well and had already explored the possibility of purchasing the collection for Morgan, but he had decided not to enter the negotiations himself, as the mere appearance of his name would have implied that Morgan was involved and might raise the purchase price enormously. Therefore, in 1910, Seligmann sent his son Germain, incognito, to Saint Petersburg so that he could discuss with a Russian aristocrat, a close friend of Botkin’s, what should be done to secure a firm price for the collection. When the price was determined, Jacques Seligmann himself went to Saint Petersburg and completed the purchase at 296,000 rubles, and the sale was registered in his name. This happened toward the end of December 1910. Thus, this most valuable collection of early Byzantine, Georgian, and Kievan enamels was acquired by Morgan, who presented two of the forty-three pieces to the Louvre, for which he was awarded the Legion of Honor.

In late December 1912, in an interview printed in the New York Herald, Seligmann said: “Nobody can imagine the beauty and rarity of Mr. Morgan’s collection. I, who have had every article in my hand, cannot find words to express its marvelous beauty and quality. No museum can compete with him. He has gathered a number of unsurpassed translucent enamels.”

Four years after Morgan’s death in 1913, his only son presented the main part of his father’s collection to the Metropolitan Museum, where it has remained ever since. It contains the former Zvenigorodski collection with its gold and enameled jewelry originating from the “Annenkov Treasure” of 1842 (Figures 2–9). Although a gold temple pendant (koll) shown in Figures 2 and 3 is usually considered as part of the hoard of 1842, according to Zvenigorodski himself it was found in a hoard on the private estate near Desiatynna Church in 1876. One more piece in J. P. Morgan’s enamel collection is a gold medallion with the enameled depiction and initials of Christ; probably from the same hoard, it entered his collection before 1912 (Figure 10). No further details about
Figure 2. Gold temple pendant (kół) with pearl border. The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917, 17.190.679

Figure 3. Back view of Figure 2

Figure 4. Bronze pattern with cutout openwork depiction of two birds flanking a tree used for preparing the gold sheet for a temple pendant (kół). Kiev, The Museum of Historical Ukrainian Treasures, Nb-1825

the place and circumstances of the original find are known, but it can be ascertained that there was a medallion in the 1842 hoard with a border of repoussé bosses around the depiction and initials of Christ. A drawing of it was in the Khvoika notebook, and its depiction was similar to that of the medallion in the Morgan collection, although the drawing is probably

Figure 5. Gold temple pendant (kół) ornamented with an enameled design of two sirens flanking the Tree of Life. The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917, 17.190.680

Figure 6. Back view of Figure 5
not very accurate, as it was made from memory decades later. On the other hand, the medallion in the Morgan collection was identified on arrival in New York as one of the types worn by the Rus’ princes in the eleventh to twelfth century. This interpretation was obviously not arbitrary but was probably based on both the old Slavonic letter Å in the initials and the findspot. Taking this into account as well as the similarity of the piece to the surviving description of the medallion from the 1842 hoard, and the similarity of its technical and stylistic features to other pieces in the treasure, one can suggest that it too originated from the same complex.

B. K. Zhuk

The name of this collector has never been mentioned in the archaeological literature or in papers concerning the applied art of ancient Rus’, but an important group of pieces from the 1842 treasure was associated with him. While living in Kiev and interacting with the archaeological world for over fifty years, Zhuk...
aged to form his own collection, which included many ancient Rus' antiquities found in Kiev and its outskirts. He took the pieces with him when, in the late 1940s, he immigrated first to Austria, then to Germany.

As he was in financial straits, Zhuk hoped to sell his collection—through his friend Professor V. A. Shugaevsky—to Dumbarton Oaks in Washington.29 As the museum was interested in buying only outstanding individual pieces of Byzantine art, Zhuk submitted a pair of gold kolts, with the enameled depiction of Christ. One kolt was not in good condition and the museum wanted to purchase only the better one, but Zhuk refused to break up the pair. A private collector in London expressed an interest in buying the objects, but Zhuk decided that there they would be unavailable to the public and offered them, as a pair and at an even lower price, to Dumbarton Oaks.30 A long correspondence between Zhuk and Dumbarton director J. S. Thacher concluded in the purchase of the pair of kolts by the museum in 1950. However, the findspot was indicated incorrectly by the owner. He gave the location as Streletskaia Street, in the old part of Kiev, and the dates as about 1904–6; they were published with their erroneous dates and place (Figures 11, 12).31 Two years later Zhuk wrote again to Dumbarton

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Oaks, offering some more pieces from his collection. In his letter to the director he stated: "I wanted to ask you whether your Museum would be interested in purchasing from me...a lady's gold finger ring, Byzantine in origin, with an almandine, cut in the form of a six-arm cross of beautiful artistic work. Found on the territory of Desiatynna Church (built in the 10th century) in Kiev, in a very rich treasure, where the kolts were found, with the depiction of Christ, which you purchased from me. . . ."38

Such a finger ring and kolts were not present in any of the other hoards known to have been found near Desiatynna Church. Thus, they could belong only to the lost hoard, and the hint from the then owner, Zhuk ("very rich treasure"), indicates that it might be the treasure found in 1842. One more piece of evidence can be obtained from an investigation of the kolts themselves. The depictions of Christ on them are unprecedented, and there are no analogues to them in any other hoards found in Kiev. Further, this pair is unique for its color scheme. The Cossack who had drawn a few pieces of the treasure from memory in the 1890s discussed the color scheme and also pointed out that the enamel on the saint's faces "was of some dark, dark-brown color."39 This seems to provide one more piece of evidence to place these objects as belonging to this treasure.

Thus, in the Zhuk collection there were three pieces from the 1842 treasure, of which two kolts are now in Dumbarton Oaks. The third piece, the lady's gold finger ring, which had a bezel set with an almandine and its red surface cut in the shape of a cross with six arms, might have been of Byzantine manufacture. According to Zhuk it was "extraordinarily beautiful, a fine work." He suggested that the finger ring had been a gift from the patriarch or the emperor of Byzantium and belonged to the family of the ruler of Kiev. Unfortunately, the ring was not purchased by Dumbarton Oaks, and its whereabouts remain unknown.

Thus, for the first time, some connection has been established between two groups of objects that are related to the same Kievian treasure and are now in two different museums in America. These pieces of jewelry, a gold medallion necklace and the kolts, are executed in a classic ancient Kievian style, characterized by the great number of birds, branches, trees, and foliate ornament in panels arranged in a geometric pattern. Some of these depictions are unique in Kievian art: for example, the scene with two birds on either side of a tree, as well as the enamel krin-shaped foliate ornaments. The krin has the shape of a lily and symbolizes natural beauty and the idea of growth and life. It is not a white garden lily, but a wild lily, which has a red bud between two leaves. The wild lily was familiar in Greek art and literature, and it was this image that became the basis of the medieval heraldic lily called the fleur-de-lis.37 Kolts with depictions of sirens (creatures with the face of a woman and the body of a bird) are very rare. The appearance of ancient Rus' sirens in a Christian context distinguishes them from both the oriental and the Greek forms.38 The first surviving depictions of sirens produced in ancient Rus' appear on kolts from the Kievan treasure of 1842 preserved in the Metropolitan Museum (see Figure 5) and in the Museum of Historical Ukrainian Treasures in Kiev (DM-6481). Only fourteen of them were found in Kiev or in the Kiev region.39 The sirens are depicted in pairs, with a strict and handsome type of face, curls of dark hair on both sides of the head, and a symbolic crown with a colored gem in the middle. The feathers are very motley and rich. In the center of the medallion, between the sirens, there is usually a symbolic Tree of Life. The depictions of sirens vary only in the details of their headgear and the shape of the tail feathers.

This type of jewelry is often called Russo-Byzantine, but as used here the term "Byzantine" characterizes the type and quality of art, not its place of manufacture. Byzantine influence on the artistic culture of Kiev was different at different periods, and although the two cultures were closely connected, the development of art in Rus' was a result of its own background and culture. Byzantium supplied the craftsmen of ancient Rus' with Christian iconography and favored development of the art of the miniature, especially the enameled-gold technique. The second iconographic source providing an abundant scope for fantasy in ancient Rus' art was the East, which supplied Rus' with various objects of oriental culture, such as silver, tapestries, rugs, ceramics, and metal, along the trade routes, via western Asia and the Caucasus.

Since the eleventh century, local architects, painters, and goldsmiths had prospered in Kiev. The numerous treasures of medieval Kiev hidden in the ground indicate through the shape of their jewelry, style, and subjects that Kiev developed its own goldsmiths' workshops and traditions out of its Byzantine heritage. The remains of jewelry workshops, with tools and bits of enamel, were found on the grounds of the princely palace in Kiev.40 Among the items found was an iron form that was used to make each half of a kolt's convex section and a bronze pattern with a cutout openwork depiction of two birds flanking a tree that was used as a model in preparing the gold sheet (Figure 4).41 This matrix fits the depiction on one of the kolts from the Museum (Figure 2). An analogous
pair of kolts was found near Desiatynna Church in 1876 and then entered the private collection of B. Khanenko. The findplace supports the belief that kolts of this type were manufactured in a goldsmith’s workshop belonging to the princely court of ancient Kiev.

No exact copy of a Byzantine object has been located in the Kievian jewelry that has been found. Furthermore, no hoard of this period has been discovered in Constantinople containing pieces manufactured in local workshops. Unlike Kievian jewelry, the Byzantine pieces of the same period (including earrings, rings, crosses, cameois, steatite icons) are not clearly tied to any particular center of manufacture. One can discern a difference only in the quality of manufacture among groups of gold jewelry with enamel, pearls, and gems. Nevertheless, Byzantium played an important role in the art of ancient Rus'.

ACKNOWLEDGMENTS

I would like to acknowledge the support from the Whitney Fund and to thank Katharine R. Brown and Helen C. Evans (MMA, Department of Medieval Art and The Cloisters), David Wright (The Pierpont Morgan Library), Susan Boyd and Stephen Zwirn (Dumbarton Oaks), and Dafydd Kidd (The British Museum) for their collaboration and support.

NOTES


3. Vladimir the Great, or Saint Vladimir, introduced Christianity and Byzantine culture into Kiev Rus’, built the first stone Christian church (Desiatynna), and organized the first schools in Kiev.

4. In Slavonic languages the term desiatina derives from the word desiat/desiatina, i.e., ten/one-tenth. The practice of tithing income for church needs was a Christian tradition: it is mentioned in the Old Testament, among other customs and laws (see Genesis 14:20; 28:22; Numbers 18:21, 25; 28:21; Deuteronomy 12:6, 17; 14:22, 28; 26:12; Nehemiah 12:44).

5. Petro Mohyla was an outstanding religious, political, and cultural activist of Ukraine during the first half of the 17th century. In 1627 he was elected metropolitan, or head of the Orthodox Church, in Ukraine.

6. In the 1820s, on the initiative of E. Bolkhovitinov, the Kiev metropolitan, work began on clearing the ancient foundations that led to their investigation.


8. Opis’ Moskovskoi Orauzheinoi Palaty (Moscow, 1884) pp. 156, 157, nos. 3385, 3386, p. 78, figs. 9, 10; “Rosijskiy Istoricheski Muzei, Uzvazitel’ Pamiatnikos (Moscow, 1893) p. 532; Katalog Sobranii Drevesnoi Grafta A.S. Uvarova (Moscow, 1907) parts IV–VI, pp. 181, 182, ill.

9. Gold-medallion necklaces were found in seven hoards from Kiev, but not all of them were complete pairs (Korzukhina, “Russkie Klady,” hoard nos. 65, 88, 99, 95, 102, 108 [all found in Kiev] and 127 [found near Kiev]).

10. List of meetings of the Imperial Archaeological Society in 1850 (Saint Petersburg, 1850) VII, p. 133 (10th meeting on Dec. 11), in Zapiski Imperatorskogo Arkeologicheskogo Oboesctva I (Saint Petersburg, 1851).

11. List of meetings of the Section of Russian and Slavonic Archaeology, VIII, p. 33 (May 18, 1851), in Zapiski ostedelennia Russkoj slavianskoi Arkeologii Imperatorskogo Arkeologicheskogo Oboesctva I (Saint Petersburg, 1851).


15. Ibid.

16. Ibid., p. 94.


18. Kondakov, Geschichte und Denkmäler.

19. MMA, acc. no. 17.190.670–678; correspondence in file marked Edward D. Adams on the Svenigorodskoi enamels in the archive of the Department of Medieval Art.

20. The commission included academician in painting M. P. Botkin; a member of the Imperial Academy of Sciences, N. P. Kondakov; the director of the Saint Petersburg Archaeological Institute, N. V. Pokrovski; the keeper of the Imperial Hermitage, Ia.
I. Smirnov, a member of the Imperial Archaeological Commission, B. V. Farmakovski; an ex-officio member of the Imperial Archaeological Commission and State Council, B. I. Khanenko (Arkheologicheskaia khronika 39 [Saint Petersburg, 1911] p. 169).


22. Collection M. P. Botkine (Saint Petersburg, 1911).


25. Seligman, Merchants of Art, p. 72; pls. 8a–8d.


27. Ibid., "Introduction."

28. MMA, acc. no. 17.190.2098, Department of Medieval Art and The Cloisters.


31. Borys Kas’ianovych Zhuk, born in Kiev in 1878, graduated from the Peter Academy and the Archaeological Institute in Saint Petersburg. In 1921, as an expert, he worked in the Kiev Archaeological Museum and gave a course on applied art in the Archaeological Institute in Kiev. In 1937 he worked on museum reserve collections not only in Kiev museums but also in the museums of Vinnytsia, Berdychiv, Maryypil', Poltava, etc. He also directed the investigation and withdrawal of items that had museum value, from closed prayer houses in Poltava Province, before they were transferred to the museum in Vinnytsia. From 1938 to 1943 he directed the scientific work at the Museum of Ukrainian Folk Art (Kiev) and was a scientific consultant for estimating the scientific and art historical significance of the reserves of the State Cultural-Historical Reservation.


37. Nikodim P. Kondakov, Ocherki i zameki po istorii srednevekovogo iskusstva i kul’tury (Prague, 1929) pp. 127, 324, 339.


39. Korzhukhina, Russkie klady, hoard nos. 65, 67, 90, 98, 102 found in Kiev; Kievian kolt no. DM-7070 now in the Museum of Historical Treasures of Ukraine; hoard no. 127 found in Kiev region, and hoard no. 137 found at Myropol, Zhitomir Province, Ukraine.


