



ONS NEWSLETTER No. 145 Summer 1995

ONS News

ONS Meeting Netherlands

A meeting will take place on 21 October (and possibly also 22 October) 1995 at the Royal Coin Cabinet (Museum of Antiquities), Leiden, commencing 10.00. At the time of writing three talks have been arranged:

Mr Wilski: *The currency problem of the Ottoman Empire at the end of the 19th century*

Dr Yih: *Tin coins from Tegal*

Mr Schüttenhelm: *Timurid coins*

There will also be an auction of oriental coins.

ONS Meeting Blackburn

An open meeting of the ONS will take place at Blackburn Museum, Blackburn, UK on Saturday 17 October 1995. Two talks are planned:

Stan Goron: *An introduction to the coins of the Indian sultanates*

Rev Richard Plant: *Arabic coins and how to read them*

The talks will start at 14.00 but coffee and biscuits and an opportunity for general discussion will be available from 13.00.

Obituary

We regret to report the death of Mr H Schweikert of Maisons-Alfort, France. Mr Schweikert was a leading authority on modern Tunisian coinage. We send our sincere condolences to his family.

Members requests

1. Scott Semans (PO Box 22849, Seattle, WA 98122, USA) would like to have an address and /or fax number for the publisher of the Variorum series. Some of these have been mentioned in the Newsletter. If any member can help please contact Scott direct.

2. Bob Forrest has some queries for ons newsletter readers:-
Can any reader please help with some off-beat paranumismatic queries ?



(i) I recently purchased the coin/token/amulet shown in fig. 1. It is silver, on a thin flan and weighs 2.40 grams. The obverse, which is somewhat worn, or poorly struck, depicts a fierce looking male bust wearing an odd head-dress. To the right is an inscription which may, or may not, be Pahlevi. The reverse, which is better struck, or less worn, depicts a mounted archer - his bow and quiver are quite clear - surrounded by what may be (or again, may not be) Karosthi.

The vendor of this oddity described it as 'a sort of Sasanian fantasy piece', which does not seem apt in view of the reverse type and the style of the bust. Another dealer-friend suggested a Hephthalite base, but I'm not convinced of this either. The style of the obverse head-dress ought to tell me a lot, but doesn't, I'm afraid. (Incidentally, unless I'm mistaken, the archer on the reverse is wearing something similar.) Nor does the reverse ring any promising bells, though one inevitably recalls the king-with-whip on Indo-Scythian and Indo-Parthian coinage, and the characteristic rider-with-lance on the bull and horseman coinage of the Turk and Hindu Shahis of Kabul and Gandhara, etc.

So, does anyone have and ideas as to the origin, date and nature of this piece ? It does not look recent, but I wouldn't care to guess at its actual date.

(ii) Like many general collectors, I have acquired many temple tokens, or good luck pieces, call them what you will. Fig. 2 shows one specimen made of white metal or very base silver. It is on a dumpy flan and weighs 10.23 gm. Fig. 3 is a rather better specimen in that it looks deceptively like silver, but tests negatively. It weighs 10.12 gm. Both pieces imitate Akbar rupees, of course, but what puzzles me is

.that both bear the same false date, AH 913, which is some 35 years before Akbar was even born. On one token it might be an accident (913 for 963, say) but on two different types, this seems unlikely). Can anyone tell me the significance of this ?

(iii) I recently bought three brass pieces of the type shown in fig. 4. They weigh 5.30, 5.29 and 5.19 gms, and one shows signs of having been gilded at some stage. The types are those of Kushan gold coins of Vasu Deva and the like, but my question is: what exactly are these pieces ? It doesn't seem likely that they are forgeries, even for the gilding - the weights would have to be around 8 gms, for a start. The dealer who passed them on to me thought that they might be temple tokens of some sort, which seemed reasonable except that I have never actually seen the like before (and nor had he !). Can any reader of the ONS Newsletter enlighten me ?

Other News

1. Seventh Century Syrian Numismatic Round Table

The next meeting will be held in the Department of Coins and Medals in the British Museum on Saturday 9 December 1995. The meeting will start with coffee at 10.30 and papers will start at 11.00. Those attending are encouraged to bring relevant coins for discussion round the table after lunch. Short papers have so far been offered on two series of the pseudo-imperial coinage of Syria, and on countermarks. Anyone who would like to make a presentation relating to the coinage of Greater Syria in the seventh century AD, or on any aspect of the history of the area which is relevant to the manufacture, use, distribution etc of coinage, should send their title to Andrew Oddy, Department of Conservation, The British Museum, London WC1B 3DG. Contributions on the towns in Syria in the seventh century, or on coins from excavations will be particularly welcome. Such contributions can be up to 30 minutes in length

2. Auction News

At the end of October 1995 an important collection of the coins of the Greek kings of Bactria and Northern India will be auctioned by Frank Sternberg AG, Zürich. The collection comprises drachms and tetradrachms and a series of unusually nice bronze coins. There are some 120 coins in all and the estimates are said to be reasonable. For further information and auction catalogues please contact Frank Sternberg AG, Schanzengasse 10, CH- 8001 Zürich, Switzerland. [Phone: (41) (0)1 2523088; fax: (41) (0)1 2524067]

3. Exhibition: *Allopaths, Maharajas, and Vaidyas; Nizams, Jams, and Hakims: medical pluralism in the princely states of India* is the title of an exhibition taking place from 15 September until December 1995 at the History of Medicine Division, National Library of Medicine, Bethesda, USA. The display includes commemorative medals, books, journals and manuscripts, fiscal philatelic items, maps, photographs, paintings etc. For further information please contact Kenneth X Robbins MD, 5055 Seminary Road, Alexandria, VA 22311, USA.

Erratum

There were a couple of small errors in Bob Domrow's article on page 16 of Newsletter 144 as follows: delete inverted commas in the paragraph on transliteration; insert "&" between "Development" and "Sathirakoses"; delete "GC".

New and Recent Publications

1. Michael Mitchiner's new book *Coin circulation in Southernmost India, circa 200 BC TO AD 1835* is in production and should be available in Europe fairly soon.
2. A new book on the coins and currency of Kutch by Norbert Bartonitschek has just been published. The book is entitled *Das Geld von Kutch. Münzen, Papiergeld und Gebührenmarken des indischen Fürstenstaates*. This is a well produced book, hard-bound, 122 pages with price-list. It is illustrated with clear drawings throughout. There is a historical introduction, a section on the coinage as well as the main catalogue and several relevant photographs of Kutch. The text is in German. The price of the book is DM 40 plus any postage. For further information please contact the author and publisher Norbert Bartonitschek, Würselenerstraße 50, D-52222 Stolberg, Germany.
3. Scott Semans (see address above) has the following items for sale:
Metal charms and amulets by Edgar Mandel (reprint). This is the most comprehensive work on the subject, illustrating about 1500 pieces without text. It has a useful classification system and incorporates Remmelts and the ANS collection. Originally available as a limited photocopy edition as *Phase II Plates*, this is the most complete version, including additional listings from Mandel's working copy. 270p, 8½x11 inches, 1975? R1995, punched two-sided for ring binder. Price \$16.50.
Chapters 3.1-3.6 only (revisions since last published edition for persons who already have that edition). Price \$1.50.
Trial listing of Korean charms and amulets by Edgar Mandel (reprint). This is an introduction to and catalogue of 709 charms and 61 chatelaines organised mainly by shape. Though only 235 copies were printed it is the standard work. Photocopy reprint from the offset original, punched for 3-ring binder. 150p, 8½x11 inches, 1968 R1995. Price \$12.00.
Chinese openwork amulet coins by HA Ramsden (reprint). A true "lost treasure" this 1911 booklet catalogues 203 openwork pieces with descriptions and beautiful, accurate woodcut illustrations. The text covers uses and themes. 63p and 4 plates, 1911 (170 copies) R1995. Price \$4.00.
Charms and temple pieces of the Malay Archipelago by Edgar Mandel. This is a brief work illustrating 81 gobogs and modern cast brass and silver pilgrim tokens. From a 1976 manuscript. 14p, 8½x11 inches, 1994. Price \$1.50.
Compendium of Chinese amulets, part I: openwork I by Scott Semans. This is the first part of an ongoing work and covers late Yuan/early Ming cast pieces with open fields and generally animal or floral motifs. There are descriptive listings, catalogue numbers, valuations and a concordance. The work is based on the author's own large accumulation but also incorporates types from published sources. The "preliminary edition" is targeted at scholars and advanced collectors with an invitation to submit corrections and additional listings. Employed, possibly for the first time in numismatic publishing, is a process of direct-image xerography using actual specimens brushed with watercolour and arranged on a colour copier to create plate masters. 29p, 8½x11 inches, looseleaf. Price \$3.00.
Please note that all prices *exclude* postage.
4. Dr Michael Bates, Curator of Islamic Coins at the American Numismatic Society, has reported the following three articles:
Robert W Morris, *An eighth century hoard from Eastern Saudi Arabia*, *Arabian Archaeology and Epigraphy* 5 (1994), 70-79.
C J Howgego and DT Potts, *Greek and Roman coins from Eastern Arabia*, *Arabian Archaeology and Epigraphy* 3 (1992), 183-89.
DT Potts, *Pre-Alexandrine Phoenician staters from Northeastern Arabia*, *Arabian Archaeology and Epigraphy* 2 (1991), 24-30.

Lists received

1. Stephen Album (PO Box 7386, Santa Rosa, Calif. 95407, USA) lists 116 (May 1995), 117 (June 1995), and 118 (July 1995).
2. Poinson Numismatique (4, rue des Francs Bourgeois, F-67000 Strasbourg, France) fixed price list number 39 (June 1995). This list includes various Islamic coins.

A BARBAROUS BRONZE FROM SEVENTH CENTURY SYRIA

Andrew Oddy and Paul Pavlou



Of the five coins which illustrate this note, the one in the centre (no. 3) has recently been acquired from a Middle Eastern source. The obverse purports to be a 'Constans II' bust type¹ of Hims and the reverse purports to be an issue of Damascus which would normally have a 'standing Emperor' figure on the obverse.² Close inspection of the reverse, however, shows essential differences between this coin and the regular issues of Damascus. First, the Kufic legend in the exergue does not read *Dimishk* (i.e. Damascus), but rather *good*, as on the coins of Hims. Second, the legend on the right has been transposed from the left, and been replaced on the left by AH?

The reverse of coin no. 3 is a die duplicate of coin no. 4, which has a standing emperor obverse with a palm branch to the left (and possibly the legend ΛΕΘ to the right). This is definitely derived from the regular coinage of Damascus, an example of which is coin no. 5. Coin no. 4 must, however, be considered as a barbarous imitation.

The obverse of coin no. 3 is a die duplicate of coin no. 2, which is an irregular issue of, or barbarous copy of, the well-known 'Constans II' type of Hims. That it is irregular is shown by the die axis, the style, the lettering, and by the blundered Greek legend ΚΑΛΟΝ, which actually reads ΚΛΙΙ. A regular Constans II of Hims is illustrated as coin no. 1.

That barbarous imitations of several Arab-Byzantine issue exist has long been known, but what coin no. 3 shows is that at least one irregular workshop was producing imitations of more than one mint.

Details of the illustrated coins are as follows, with the figures indicating weight, die axis and diameter. All are in private hands, except no. 5 which belongs to the American Numismatic Society. 1: 3.756g; 06.00; 20x21. 2: 3.747g; 10.30; 19x20. 3: 3.696g; 12.00; 17x15 (incomplete flan). 4: 3.928g; 03.30; 18x19. 5: 2.32g; 01.00; 19x19 (ANS 1919. 171.3).

NOTES

1 J Walker, *A Catalogue of the Arab-Byzantine and Post-Reform Umayyad Coins*, British Museum, London, 1956, nos. 57-72; W A Oddy, The "Constans II" Bust Type of Arab-Byzantine Coins of Hims, *Revue Numismatique*, 6e série, XXIX (1987) 192-197

2 Cf Walker op. cit. no. 22.

AN ANOMALOUS OTTOMAN GOLD COINAGE

Michael Broome

The gold coinage of the Ottoman sultans, known variously as altuns, ashrafiis, or sequins, began in AH882 with an issue in the name of Mehmet II from Constantinople. They were struck to the Mamluk weight standard of 3.4 grams, set some 60 years earlier by Barsbay as a competing currency to the Venetian ducats. The Ottoman coins give Mehmet's title as Sultan, with his father as Khan, and the blessing 'azze nasruhu' which roughly translates as 'may Allah perpetuate his kingdom'. The reverse has Mehmet's self appointed titles of 'Striker of the glittering (gold) and Lord of the Might and Victory by Land and Sea'. These legends were used with little variation for the next hundred years or so on most of the Ottoman gold coins so that the series generally seems rather unexciting.

As the Ottoman empire spread, gold was minted in the new territories to the same pattern and this policy was continued when Selim I conquered Egypt from the Mamluks at the beginning of 923. Unlike the then current Mamluk coins, which bore the mint name al-Qahirah, the Ottoman replacements gave only the name of the province of Egypt, 'Misr'. Selim's sequins are recorded from Misr dated 923 to 926, differing only from the standard pattern in the addition of a heart shaped 'knot' in 924 to 926. They are all fairly scarce with 14 specimens recorded of 923, 6 of 924, 3 of 925, and 5 of 926

It is surprising therefore to realise that a parallel series of sequins exists from Misr in 923 and 924 in a completely different style with cable dividers across the reverse as was customary on Mamluk ashrafiis. Although the legends follow the normal Ottoman practice, the script is quite distinctive and the dies all seem to lack the usual external circle of pellets.

An intriguing aspect of the design of these 'mamluk' type coins is the addition of one or more symbols on each die. On the obverse there is a clear 'Solomon's seal' and on the reverse, a sixfoil and sometimes, a rotating six pointed star or 'Catherine wheel'.

Coins of this type seem to have been unrecorded until the discovery of the Faraskur hoard in 1930. This contained 16 Mamluk and Ottoman gold coins, three of the latter being in the mamluk style and dated 924. This has not yet been published but some details are given in the publication by Nicol et al, in 1982 of the Catalog of the Islamic Coins etc in the Egyptian National Library in Cairo where it was noted that there were two parallel series of Misr gold at the beginning of Selim's rule over Egypt. It is pleasant therefore to be able to report the new specimen illustrated here. Dated 924 it shows clearly the cable dividers and the three symbols. It is also countermarked with an "8" and a "w" which may indicate its circulation in Venetian territories, but this aspect will be discussed in a separate note.

A total of nine coins of this type have now been traced although on four of them the mint name is not visible. Details are given in the accompanying table. It is intriguing to realise that, even in this very small group of coins, a distinct sequence can tentatively be discerned. All have a Solomon's Seal with a central annulet or pellet, on the reverse and a cable divider above and below. On the unique coin of 923 and on all those dated 924, these cables rise towards the left. A progression from angular 'Z' cables to flexible 'S' cables seems likely although published data sometimes fails to distinguish between the two types. The three coins on which the date is unclear have a second type of reverse with flexible cables rising towards the right and the horizontal strokes of each component are thickened. Incidentally, the mint name is missing from these coins but their style makes it likely that they are from Misr.

On the obverse, taken to be the die with the Sultan's name, all the coins have one or more sixfoils, although the absence of fully struck up specimens makes it difficult to be certain on the number. This symbol has been called a sixfoil rather than a star as the 'petals' are parallel sided rather than pointed. In the earliest state of the design, on the 923 and three of the 924 coins, the sixfoil is accompanied by a 6 or 8 armed rotating star. To this is later added a line divider below the Sultan's name. This line possibly represents the 'nun' from 'sultan' or from 'khan' but no coin is complete enough to be certain. Finally, the rotating star is omitted and an inverted heart shaped knot is added to the line divider. Part way through this latest phase, the second type of reverse is introduced with the cables changing direction. On coins of normal Ottoman style from Misr, the divider with a knot first appears in 924 and the symbol may well have been introduced on the 'mamluk' style coins to represent a transition from Mamluk to Ottoman traditions.

There are two coins that could throw doubt on this postulated sequence. Firstly, coin No. MA9 (mint?, date?) omits both the rotating star and the knot, but has the second reverse. Secondly, coin No. MA2 (the coin illustrated) includes the rotating star but has no line divider. The significance of these variations must await the appearance of more specimens to be assessed.

The reasons for this unprecedented divergence from normal Ottoman monetary practice are not clear. Ölçer, in his book on Selim's coinage, has published a detailed account of the Ottoman conquest of Syria and Egypt. He notes that coins were minted in Selim's name in each major city captured. Where the city voluntarily accepted Ottoman control the local ruler is said to have been allowed to choose the design of the coins but where opposition was encountered, the coins were of normal Ottoman design. Damascus seems to have been allowed this privilege as small module gold coins of normal Mamluk size are known with two cable dividers on each die. Cairo, by contrast, had to be taken by a full scale army assault on the remnants of the Mamluk army in early 923. Presumably, the first gold coins struck there in Selim's name would have been those of standard Ottoman design. It is possible that in Egypt, the unfamiliar Ottoman coins proved to be unacceptable to the international traders of Cairo and they therefore had to be supplemented towards the end of 923 by coins with some familiar features. A year later the use of the Ottoman type may have been enforced and the 'mamluk' type discontinued. Another possibility is suggested by the use of new un-Ottoman symbols that may have had some magical, or religious significance.

A look at the Mamluk gold coins current in Egypt in 923 reveals little similarity with these anomalous Ottoman pieces apart from the Z dividers which were a familiar feature of Mamluk gold. Even the unusually 'spread' script, while indeed different from the regular Ottoman series, does not call to mind the thick crude script used on late Mamluk coins. However, a wider look at current Mamluk coins shows that many of the Æ fulus bear symbols as a primary part of the design. Interestingly, one type seems to show a magic square, suggesting that the others may also have some magical significance. Relevant designs are a sixfoil in a circle, a sixfoil in a Solomon's Seal, and a rotating star in a circle, called by Balog 'a waterwheel' and by Meyer, 'a whirling rosette'. These are very similar to the three symbols employed on the new 'mamluk' type gold coins and may have been added to the Ottoman gold in 923 to provide something familiar to the potential users. The fact that the main mint officials, both before and after the Ottoman conquest were Jewish, might possibly have had some influence on the choice of symbols.

The research reported above has considered only those sources that are easily accessible. I am most grateful for the help given to me by Michael Bates, Sehan El-Mahdi, Gilles Hennequin, Lutz Ilisch, Erich Kern, Ken MacKenzie, Doug Nicol, and Venetia Porter in providing details of existing coins and for comments on some of the suggestions raised above. It is hoped that this note may help this interesting series to be better identified and reported and that this numismatic data may prompt historians of the period to comment on its implications.



Table

Coins Reported of Mamluk Design

923

MA1 Nicol 3479 (3.30g) Symbols: obverse, a sixfoil and an anti-clockwise rotating star, a line divider above; reverse, Solomon's Seal with a central annulet, Z cables to left, above and below

MA2 Coin illustrated (3.275g) Symbols as 923 but line divider omitted and cables are 'flexible'**

MA3 Nicol 3483* (3.34g) Symbols: obverse, a clockwise rotating star and two sixfoils with a line divider between them; reverse as 923 but cables are flexible

This specimen shows a second sixfoil above the obverse. None of the others are clear in this region and they all may have such a symbol on the dies.

MA4 Nicol 3481* (3.35g) Symbols: obverse, one sixfoil and the divider has an inverted heart shaped knot; reverse, as 923 but flexible cables

MA5 Ölçer 9624 [Paris BN 6/E/2] (3.24g, perf) Symbols: as Nicol 3481 (but with Z cables?)

Mint and date not visible

MA6 Nicol 3482* (3.27g) as Nicol 3481

MA7 El-Mahdi fig. 3 (3.24g, perf) Symbols: as Nicol 3481 but the cables rise to the right

MA8 Vienna 7322 (3.40g) Similar to El-Mahdi coin

MA9 GAK.2 283 (3.42g) [GAK.5 486 is same coin] Symbols: as El-Mahdi coin but omitting the heart shaped knot

* from the Faraskur hoard

** Z cables appear to be made up of a series of distorted 'Z's. Flexible cables look more like a series of distorted 'S's.

Sources

Artuk. *Istanbul Arkeoloji Müzeleri Teshirdeki; Islami Sikkeler Katalogu*. Vol. II. I and C Artuk. 1974

Balog. *The Coinage of the Mamluk Sultans of Egypt and Syria*. P. Balog. 1964

Bank Leu. Bank Leu Zurich Auction Sale Catalogues

Berman. *Islamic Coins*. Ariel Berman. 1976 (see also 'The beginning of the Ottoman Coinage in Egypt'. *Num Circ.* April 1975 pp 150-152)

BM. *The Coins of the Turks in the British Museum*. S. Lane-Poole. 1883

DM. Darphane Muzesi: *Osmanli Madeni Paralari Katalogu*. 1985

Edhem. *Catalogue des Monnaies et Medailles de la collection de l'auteur*. I.Ghalib Edhem. 1890

Edhem VI. *Musees Imperiaux Ottomans* vol. VI. I. Ghalib. Edhem. 1916

El Mahdi. *Coins struck in Egypt in the name of Selim 1517-1519 (922-926H)*. Seham El Mahdi. 1988

GAK. Galerie Antiker Kunst (Hamburg) sale lists

Izzet. *Monnaies Anciennes Musulmanes*. Izzet Pascha. 1901

Kocaer. *Gold Coins of the Ottoman Empire*. R. Kocaer. 1967

Nicol. *Catalog of the Islamic Coins, Glass Weights, Dies and Medals in the Egyptian National Library*. Cairo, D.N.Nicol et al. 1982

NP. *Coins of the Ottoman Empire*. Nuri Pere. 1968

Ölçer. *Ottoman Coinage during the Reign of Yavuz Sultan Selim I son of Bayezid II*. C Ölçer. 1989

ToI. *Treasures of Islam*. 1985

Vienna. *Rare Ottoman Coins in European Museums: Coins at Vienna*. C Ölçer. 1984

Zamana. *Centuries of Gold*. Catalogue of a exhibition at the Zamana Gallery, London. 1986

ANCIENT INDIA MAGADHA-MAURYA PUNCH-MARKED SILVER COINAGE

by Dr. K J Atkins

This is an attempt to understand more deeply the 5 punch mark system of the Karshapana Series of 3.3 to 3.5gm silver coins.

I should like to thank Dr P L Gupta and Mr T R Hardaker the authors of *Ancient India, Silver Punch-Market Coins for the Magadha-Maurya Karshapana Series* Monograph No. 1 1985 of the Indian Institute of Research in Numismatic Studies. Their catalogue forms the basis of this study and they have kindly agreed that I can use their illustrations and line drawings in this paper.

The Magadha-Maurya Karshapana Coinage, follows in the tradition of the punch-marked silver coinages of the early 6th century, in the Ganges Valley of the early trading Janapadas; Magadha before its expansion into empire, and Kosala, Vanga, Kashi and Vatsa, before they were in turn absorbed into the Magadha Empire. The earliest coinages had started at a heavier weight standard, but Kosala was still issuing its 2.6gm series, when Magadha coined its Karshapana Series I and II and possibly the early Series III in the early 5th/4th century BC.

I start my study at coin type 20 when the issues have settled down to the 5 mark type.

Figure 1

illustrates an early coin of Series I.



Figure 2 illustrates how the catalogue sets out the five punch marks and shows how the 3rd, 4th and 5th marks change to create the individual coin varieties. It is common in Series I to IVc that both 3 and 4 change together, though in 2I of the first 100 changes, the 3rd mark remains the same and only the 4th changes. From Series IVd there seems to have been a change in policy and it becomes very common for the 3rd mark to remain the same, whilst the 4th mark goes through a series of changes. The 5th marks changes to create as before the individual coin varieties. In the catalogue, the 3rd, 4th and 5th marks are called the class, group and variety marks.

Marks 1 and 2 are present throughout the Karshapana Series, though there are 2 forms of the sun and a great many of the second, the six armed symbols. So far I have not been able to discover what the changes in the six armed symbol signify, but what is clear is that the first two symbols must be taken as the badge of the Magadha-Maurya Empire, and occur alone on the earlier Magadha coins which were coined at a heavier weight standard just before the Karshapana Series was introduced. Only in Series VII are these two symbols replaced by others and it is possible that Series VII indicates a breakaway portion of the Empire, or a powerful Governor of that period.

The Punch Mark System. The idea of punching five different marks individually on every coin produced must have been time consuming and that it continued from c 500BC, to about 175BC suggests that it was of importance to the mint and Treasury to be able to identify every single issue of coins produced. Throughout this period Magadha was in trading contact with the Avanti and countries of the Middle East who traditionally produced coins from a single die stamp, yet it continued its labour intensive coining through just over 600 issues.

NO.	TYPE	OBSERVE MARKS				
		1	2	3	4	5
31	I IV B 66					
32	I IV B 67					
33	I IV B 68					
34	I IV C 1					
35	I IV C 4					
36	I IV C 29					
37	I V					-

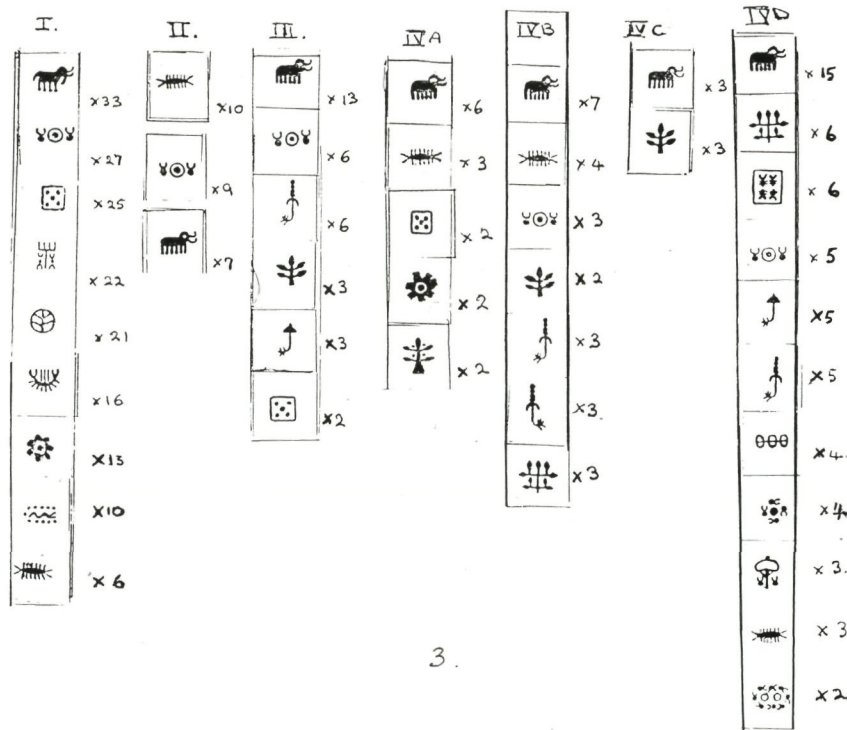
38	I V A 69					
39	I VI A 1					
40	I VI A 2					
41	I VI A 28					
42	I VI A 29					
43	I VI A 30					
44	I VI A 34					
45	I VI A 35					

2.

Mark 5, the variety mark. This mark defines the individual issues, and Fig 2 shows well how this mark goes through its series of changes. Types 39 to 45, show a typical running series of 5th marks. The catalogue defines the marks as long-life marks if they recur over a long period and as short-life marks when they appear briefly in a series and then are not seen again. It is with the long-life marks that I am particularly interested.

3 Long-life 5th marks

Figure 3 shows how the long-life marks recur from Series I through series IV and the numbers against each, indicate the number of times they occur in each series. The mark for elephant occurs in every Series and is very common, while other marks are common to less common. This mark, the elephant, occurs in Va and VIb but not in Vb or VIa. This suggests that while for the purposes of classification and the catalogue, Series V and VI are divided into a and b, they may in fact be just simple undivided series, perhaps occurring over a long time.



3.

Discussion

I am suggesting that the use of the 5 mark system gave the Mint and the Treasury a security and checking system, and discouraged poor quality work at the mint, and forgery by the public. It must have worked something like this.

The treasury first decided how much new currency was required to be put into circulation, and then issued silver and alloy metals to the Mint sufficient to produce such a batch of coins. The Mint master produced his alloy in the form of sheets and these were cut up into coin blanks. He produced new dies to mark the five marks on the new coinage. In the early series this would entail the new 1st and 2nd marks, and marks 3 and 4 would indicate that this was for a new batch of coinage. In the later series possibly only the 4th mark had to be changed. On completion of the contract for new coinage, the new coins would be returned to the Treasury where they would be checked for metal quality, weight, workmanship, and the number of coins.

The 5th marks, the individual variety marks, could indicate the use for which they were intended, perhaps elephant was for army pay, a leaf for agricultural development and another for the administration expenditure. Such a scheme would explain the long-life marks while the short-life marks would possibly indicate non-recurrent heads of expenditure. It is equally possible that a given 5th mark was used to produce say 2000 or 5000 coins. When this was completed, the batch was returned to the Treasury, and coinage continued using a new 5th mark.

Whatever the reason, the long-life 5th marks were used again and again for new batches of production.

The catalogue only lists those coins which have come to light so far, but especially in the later series it may be quite representative. The early series however are all now rare and were it not for the Golakhpur, Aurihar and Jaunpur hoards, the early series would be almost unknown, and without the Amravati hoard, there would be gaps in the later series. Some varieties may have been lost to re-melting of damaged or worn coins, others, as yet, await discovery. I believe that the mint masters ran through their series of long life 5th marks routinely, and that where a long-life mark is present in neighbouring series, it may have to be assumed that it had occurred in a series from which it is now missing. Taking the columns of 5th marks in Fig. 3 as an example where say the first mark is known but not the 3rd and 4th and then the 5th is known, I am suggesting it is highly likely that these missing marks were coined but have not yet come to light. To test this I turned to page 83 of the catalogue to see if the recent finds shown there bear out my theory.

Nos. 14a, 14b, 62a, 93a, 93b, 96a, 98a, 144a and 300a all fit perfectly.

Other numbers will need a small change to fit.

No 66a will become 67a to fit the 3rd and 4th marks.

No 146 a and b will become 144c and d.

No 397 is a special case and really requires a new number of its own as it represents a new 3rd mark class symbol.

To illustrate this more fully I have taken Series II as in this short series there are only 3 known 5th marks, see Fig. 4 where I have supplied the predicted 5th marks which would complete the series if all these coins were in fact minted.

It would be very helpful at this stage if all collectors of the Karshapana series would check their collections to see if they have any coins which are not shown in the catalogue, and let me have photographs of new varieties to check this theory.

Dr. K.J. Atkins, Metochi, Argalasti 37006, Volos, Greece.

Figure 4.

NO.	TYPE	OBSERVED MARKS					NO.	TYPE	OBSERVED MARKS											
		1	2	3	4	5			1	2	3	4	5							
265	II I A 3						271	II V A 2						280	II IX A 1					
*a						*a							*a							
*c						*c							*c							
266	II I B 3						272	II VI A 2						283	II X A 1					
*a						*a							*a							
*c						*c							*c							
267	II II A 2						273	II VII A 1						284	II XI A 3					
*a						*a							*a							
*c						*c							*c							
268	II III A 3						274	II VII A 3						*a						
*a						*a							*a							
*c						*c							*c							
269	II III B 3						275	II VII B 1						285	II XII A 1					
*a						*a							*a							
*c						*c							*c							
270	II IV A 2						276	II VIII A 1						286	II XIII A 2					
*a						*a							*a							
*c						*c							*c							
271	II V A 2						277	II VIII A 2						287	II XIV A 3					
*a						*a							*a							
*c						*c							*c							
272	II VI A 2						278	II VIII A 3						*a						
*a						*a							*a							
*c						*c							*c							
273	II VII A 1						279	II VIII B 2						288	II XV A 1					
*a						*a							*a							
*c						*c							*c							
274	II VII A 3						*a						*a							
*a						*a							*a							
*c						*c							*c							
275	II VII B 1						*c						*c							
*a						*a							*a							
*c						*c							*c							
276	II VIII A 1						279	II VIII B 2						289	II XV A 2					
*a						*a							*a							
*c						*c							*c							
277	II VIII A 2						*a						*a							
*a						*a							*a							
*c						*c							*c							
278	II VIII A 3						*c						*c							
*a						*a							*a							
*c						*c							*c							
279	II VIII B 2						280	II IX A 1						290	II XV A 3					
*a						*a							*a							
*c						*c							*c							

In the minting of Series I, The Elephant mark is by far the commonest, the mark target between the two oxheads, is the next common and centipede is the least common of these three which make up the 5th marks of Series II.
 What I am proposing is that if for a particular group of 3rd and 4th marks, as in Types 288 to 290 above, all three 5th marks were minted, then in those cases where we only know of one type it is probable that the other two will have been minted.
 Further calling these 5th marks a, b, and c, if the mint master used his 5th marks in a regular order, then when we know c, then a, and b, are probable, even though they have not been found yet. If only a, is known then b, and c, are perhaps less likely. In the case of Series II, this series is known for 26 types. The above system of predicting types would suggest that Series II may have been a Series of 57 types.

INDIAN BRAHMAN ON A COIN OF INDO-GREEK TELEPHUS

Osmund Bopearachchi (C.N.R.S. Paris).

A paper presented at the Indian Coin Study Day, organized by the Oriental Numismatic Society, on the 3rd of June 1995, in London.

The aim of this paper is to present an interesting bronze coin of the Indo-Greek Telephus found recently in Pakistan. Firstly, it enables us to answer the question concerning the chronology of Telephus because it is an overstrike, and secondly to understand the iconography of this coin, since it is mint condition and all the details of the types are legible.



It was found in Shaikhan Dheri, the site that A. H. Dani considered as Pushkalavati. It was in a terra-cotta casket, containing a bead and some ashes. The coin is now in the private collection of Mr. Riaz Babar and I am most grateful to him for authorizing me to publish it.

We know so far three series struck in the name of Telephus (cf. *BN*, series 1-3). He is the second Indo-Greek king, next to Antimachus Nikephorus, whose portrait is still unknown to us. The fact that Telephus depicted on his coinage some types unknown on any known Greek king, made W.W. Tarn (pp. 496-8), consider him a usurper.

Perhaps so far the most interesting coin types are the ones depicted on his silver drachms, cf. *BN*, s. 1.

AN INDIAN-STANDARD DRACHM

Obv. Fantastic creature with human bust, facing. ΒΑΣΙΛΕΩΣ ΕΥΕΡΓΕΤΟΥ ΤΗΛΕΦΟΥ.

Rev. Helios radiate and Selene, standing facing. *Maharajasa kalanakramasa Teliphasa*.

Mr. Riaz Barbar has assured me that he has seen an Indian standard tetradrachm of this series found along with coins of the Sarai Saleh hoard.

Cunningham (p. 285) identified correctly the two divinities on the reverse as Helios with solar rays and Selene with the luna crescent. Apart from W.W. Tarn, all the other numismatists have accepted his identification. W.W. Tarn (p. 333) saw them as "a radiate king or god facing a male figure with horns" and attributed this couple to Iranian mythology. Sun God and Moon goddess were popular types in the coinage of the Indo-Scythian Maues.

W.W. Tarn (p. 333) argued that the obverse type, though strange in the Indo-Greek iconography, derived directly from the frieze of the Pergamum altar. He concluded that the artist responsible for this coin had personally seen the Pergamene frieze. I have shown elsewhere (*BN*, pp. 133-4) that contrary to what has been assumed by many numismatists like Cunningham (p. 285), Tarn (p. 33), A.N. Lahiri (p. 184) and Mitchiner (s. 451), that this fantastic creature with a human bust is not a serpent-footed giant, but rather a creature associated with water, a sea god or river god. This monster with half human and half fish body, does not have snake-like legs, but vegetal stems, each terminating in a floral form held in either hand. The tail of the other two stems is fishlike. This creature is certainly linked with the Triton holding dolphin and rudder depicted on the bronze coins of Hippostratus, his close contemporary (*BN*, s. 12).

The iconographic features of this series, a monster associated with water on the obverse and Helios and Selene on the reverse, reminiscent of similar monetary types of the Indo-Greek Hippostratus and the Indo-Scythian Maues, was one of the reasons which caused me to consider Telephus as their contemporary. These types were not attested on the coins of his Indo-Greek predecessors.

A. Cunningham (p. 296) placed him c. 135 B.C., immediately after Hippostratus and before Hermaeus. W.W. Tarn (p. 316) thought that Telephus reigned c. 60 B.C., before Hippostratus, Hermaeus and Maues. R.B. Whitehead (*PMC*, p. 80) followed by A.K. Narain (*IG*, p. 147) also considered him as contemporary of Maues. A.K. Narain argued in a curious manner: "It is generally agreed that he was associated with Maues in time and place. Since there seems to be no possibility of his being the successor of Maues, he must have been his predecessor" M. Mitchiner placed him c. 80-75 B.C. and labeled him as a junior colleague of Hippostratus until defeated by Maues.

I have shown in my previous studies that Telephus should be considered as a successor of Maues and a close contemporary of Apollodotus II, who had a short reign between 75-70 B.C. (cf. *BN* pp. 133-4). Other than the iconography of his coins being closely linked with his contemporaries, the two monograms depicted on his coins fit correctly in the monogram pattern that I have established for the Greek successors of Indo-Scythian Maues. Three principal monograms of Maues were taken by Apollodotus II, who overstruck the coins of Maues. Telephus, who was a close contemporary of Apollodotus II, borrowed the other two monograms of Maues: κ & \uparrow .

	WESTERN PUNJAB					EASTERN PUNJAB	
KINGS	MONOGRAMS						
MAUES	κ	\uparrow		\mathfrak{N}	\mathfrak{M}	\mathfrak{P}	
TELEPHOS	κ	\uparrow					
APOLLODOTUS II				\mathfrak{N}	\mathfrak{M}	\mathfrak{P}	\mathfrak{A} \mathfrak{D}

This chronological sequence is now confirmed beyond doubt by the new coin, overstruck on a coin of Archebius who in turn was the immediate predecessor of Maues. The obverse has some traces but it does not help us to identify the undertype. When the coin is turned 45° one can see on the reverse quite clearly part of the legend of the bronze series of Archebius: Diademed bust of Zeus / Palms and pilei of the Dioscuri. (cf. *BN*, s. 13). Of the reverse legend of Archebius one reads *Maharajasa dhra/mikasa [Jayadha]ra/sa Arkhebiyasa*. Thanks to this overstrike the question of the chronology of Telephus is now solved.

The obverses of both of Telephus' bronze series have the same design as the reverse type of Hermaeus' silver coins: Zeus enthroned and half-turned to left, holding a sceptre in the left hand, and making a gesture with his outstretched right. This same type is also depicted on some coins of Maues. The bronze series of Telephus depicting the squatting figure on its reverse poses a number of questions. The main reason for this was that none of the four coins so far known to us was in good condition. W.W. Tarn (p. 333) described him as "Indian fakir squatting"; R.B. Whitehead (p. 80): "a crouching figure, possibly a city-goddess"; M. Mitchiner (s. 453): "Male squatting right"; A.N. Lahiri (p. 185): "figure apparently male, naked except for some sort of head dress, squatting on Lotus, right arm outstretched". I described him as an Indian ascetic (*BN*, p. 135).

What do we see on this new coin? He is naked. He is squatting not on a lotus but on round rocks. He is bearded. A part of his long hair falls on his back and the rest is tight on the top of his head like a chignon. He holds a tree branch over his shoulder, not a javelin or spear. He also seems to hold an unidentified object which looks like a water pot. In front of him is a fire. It seems that he holds this pot against the

flames jutting out of the fire. The rocky ground on which he is seated, the tree branch that he holds and the fire, are all associated with nature.

The first observation to make about this exceptional personage is that he is neither Greek nor Zoroastrian, because of his posture, nudity and long hair. He is certainly Indian: a fakir, an ascetic or most probably a Brahman.

Why a Brahman? Megasthenes who was the ambassador of Seleucus I in India during the reign of Chandragupta (292 B.C.), reported that as the same way Jews were philosophers to Syrians, Brahmans were to the Indians (F. Gr. H. 715 f. 3 Jacoby). As Arnold Momigliano (p. 85) has correctly pointed out that Clearchus of Soli, pupil of Aristotle, who must have read Megasthenes, went a step further and suggested that the Jews were in fact the descendants of the philosophers of India whom he called *Kalanoi*. The *Kalanoi* in their turn were descended from the Persian *Magi* (Fr. 5-13 Wehrli). Today we know more about Clearchus of Soli, thanks to an inscription with a series of Delphic wisdom sayings found in the excavations conducted by the French Archaeological Delegation in Afghanistan, at Ai Khanum. An introductory epigram states that Clearchus copied the sayings exactly in Delphi and brought them to this remote place in Bactriana. Louis Robert (p. 229) correctly identified this Clearchus with the pupil of Aristotle. Clearchus in an extract from the Peri; paideiva has spoken about gymnosophists as descendants of Magi. Perhaps we can say that the naked Brahman depicted on this coin reflects the acquaintance of the Greeks with the gymnosophists of India?

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SOME EARLY TYPES OF BAN LIANG FROM THE SHEN MU HOARD, SHAANXI, CHINA.

Roger Wai San Doo.

In the summer of 1992, a hoard of ban liang was discovered at Shen Mu District, Shaanxi Province, China. The hoard contained mainly ban liang weighing from 9.50 to 20 grams and is the only hoard of its type ever discovered or reported from China. It is also the only hoard that could supply us with information about the nature of the earliest ban liang coinage. No official description or details of the hoard have, however, been published and information is sporadic. Based on individual notes the author has been able to reconstruct the hoard and a new chronological classification is proposed.

The hoard consisted of at least 150 kilograms of coins. If an average weight of 15 grams per coin is assumed, a minimum of 10,000 pieces is a fair estimate of the number of coins involved. The hoard was dispersed as soon as it was discovered. Many specimens acquired by the author from the coin markets in Hong Kong and Macau were originally from this same hoard.

The general description of the coins is as follows :


I Style

Archaic and robust : weight varies from 9.50 to 20.50 grams. Diameter varies from 29.5 to 37.0mm. The coins are thinner when the diameter is large. The inner holes are irregular, with obverse larger than reverse, round hole common. Edge unpolished and ragged. The casting sprue is mainly at 6 and 12 o'clock positions. The sprues are large on some specimens.






II Inscriptions

Two types of inscription have been noted :

Type 1. Regular, neat. The character *ban* to the right of the central hole is written with two equal-sized right-angled strokes at the top. Its central perpendicular stroke is often inclined to the right. The central horizontal stroke normally has equal right-angled ends, but in some the ends are rounded. The character *liang* to the left of the central hole has a long or short horizontal stroke at the top.

The lower part of the character is always in the form . The whole character can be tilted over or appear unbalanced. The inscription is usually in high relief.

Type 2. General features are similar to type 1, but the character *ban* has unequally sized right-angled strokes at the top, which are sometimes slightly rounded. The central perpendicular stroke is long, but not straight. The central horizontal stroke is crescent-shaped instead of straight with right-angled ends.

The character *liang* has no fixed form but is elongated and in high relief. The horizontal stroke at the top is short and the lower part of the character is abbreviated either to  or  or simply  , these forms are very rare. Standard forms such as  and  also occur.

III Minting technique

Most specimens (figs. 1 - 7) indicate a simple, primitive method, using clay or mud moulds. The majority have only a uniface mould with its reverse side made from a blank slab. Figs. 8 - 13, however, show that some were minted using a double sided mould, i.e., a depression was hollowed out on the reverse slab, so these coins are thick. Due to the lack of sophistication of the technique obverses and reverse do not always co-incide.

IV Chronology

It should be noted that most hoards of Chinese coins invariably contain coins made at different periods.

Wang Xue Nong, et al.¹ attribute these coins as late as Qin Zhao Wang, c. 306-251 B.C., on the basis of the date when the area where these coins were found was occupied by the Qin during the Warring States period. The same type of *ban liang*, however, occurs in the An Ze hoard found in Shaanxi Province² As it is justified to assume that coins circulate, the attribution cannot be made simply on geographical evidence. Coins from the Shen Mu hoard are heavy and have archaic calligraphy, a feature not noted from the dated No 50 tomb of Qin Zhao Wang (305 B.C.) in Qing Chuan, Sichuan Province³. The heaviest coin from this tomb, and that with a more refined style weighed only 9.50 gm. The hoard must therefore date from before 306 BC. A more accurate date would be the 7th year of Qing Xian Gung to the 24th year Qin Xiao Gung, 378-338 BC.

Heavy ban liang with archaic calligraphy as the coins published here are not common in late hoards. Even in the Warring States period, hoards with only an extremely small proportion of heavy coins have been noted. The reason for this is that the heavy coins were melted to be re-cast as lighter ones. The law of Qin stipulates that trading was to be conducted according to the number of coins, not their weight, or quality. Illicit re-minting was a common practice at that time.

Some of the earliest known *ban liang* appear to be present in the Shen Mu hoard, as they seem to have been made during that early period when, according to the sources, there was no governmental control over minting rights. Coins minted during this period were inconsistent in weight and irregular in style. In 356 BC Qin underwent its first political reform and in 344 BC Shang Yang stipulated the first weights and measures standards. Thereafter there was a major change in style, which became more refined, and the weight was reduced to 9.50 - 12.00 gm as the standard for *ban liang* coins. However, as at this period fiefs and rich merchants could still cast their own coins, it was not until the 2nd year of Qin Hui Wen Wan (336 BC) when the central government took over the minting right that all other minting was considered unlawful.

Conclusion

From the above data the early *ban liang* of Qin during the Warring States period can be classified into three distinct phases.

Early Period Qin Xian Gung - Qin Xiao Gung 378-338 BC

Coin heavy - 9.5 gm and up to 20.00 gm, above 20 gms, very rare.

Inscription: Bold and in high relief. Type 1 and 2 are the only two major types in the *ban liang* system used contemporaneously. Obverse inner rim irregular, rectangle or round shape larger than the reverse rim.

Style: Thick, edge unpolished and rugged, sprue rarely cut off.

Middle Period Qin Xiao Gung 356-338 BC

This is a transitional stage.

Shape: Coin standard has been officially set up, with weight much reduced from that of the heavy coins to 9.50 gm. Diameter often very large, up to 38.0mm. Inscription is more stylised and uniform.

Style: Edge of the coin more refined and polished. Obverse and reverse inner rim almost of even size. The sprue is still common on some locally minted coins.

Late Period Qin Hui Wen Wang - Qin Wang Zhen 336-221 BC

Coins usually weigh from 5.50 - 8.00 gm. Local and illicitly minted coins can be light and vary in weight by as much as 0.5gm - 3.0gm. The style is more uniform, but diameter varies due to the small illicit coins which flourished in this period.

Style of inscriptions varied and diverse, but always derived from Type 1 and Type 2 of the early period. Coins cast in spade-shaped copper moulds which allowed from six to ten, or even more coins to be cast at one time in a single mould.

Conclusion.

It is unfortunate that details of the hoard have been so limited. It is the author's hope that in the future a complete typological analysis may be carried out. Most Chinese numismatists have proposed the date of the first appearance of the *ban liang* as c. 336 BC, but no hoard information or archaeological evidence supports this. As a result of the discovery of the Shen Mu hoard, the early *ban liang* can now be dated to 378 BC or even earlier. The real significance of the hoard is the variety of coin styles that enable us to ascertain a more accurate and detailed classification.

NOTES

1. Wang Xue Nong, et al. 'Qin Xian Xin Ping Bing Ban Liang' *Chinese Numismatics*, Vol II, 1994, pp 3-7.
2. Wang Xue Nong, et al. 'An Ze Chu Tu Qin Han Ban Liang Qian Di Zhen Li Ji Yan Jui' *Chinese Numismatic Society 10th Year Commemoration Issue*, 1992.
3. Provincial Museum of Sichuan Province. 'Sichuan Qin Chuan Xien Zhan Guo Mu Fa Jiu Jian Bao' *Wenwu*, Vol I, 1982.



Type I. Neat inscription
No. 1
20.50g; 37mm



No. 2
15.30g; 34mm.



No. 3
9.50g; 33mm.



No. 4
14.90g; 34mm.



No. 5
15.00g; 34.5mm.



Type I. Neat inscription
No. 6
14.10g; 34mm



No. 7
14.20g; 35mm.



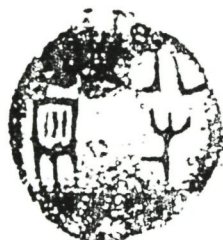
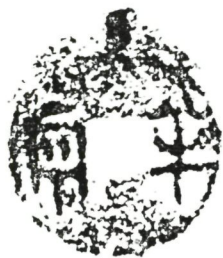
No. 8
11.50g; 32.9mm.



No. 9
12.80g; 30.2mm.



No. 10
13.30g; 32.9mm.



Type II. Irregular inscription

No. 11
15.50g; 30.8mm

No. 12
14.80g; 30.6mm.

No. 13
13.00g; 29.5mm.

An Ze hoard
No. 14
11.70g; 30mm.

Shanxi
No. 15
12.40g; 35.5 mm.

A SMALL HOARD OF HSIEN FENG CASH OF FUKIEN PROVINCE

by David E Oxford

A group of 20 bronze one-cash coins of Hsien Feng (Fukien mint) was found among an accumulation of Chinese coins on a street market stall in London. They are heavy (average 8.35g), they have a bevelled edge (reverse diameter slightly smaller than the obverse - typically 26 mm and 27 mm respectively), and they each have a protruding scar where the moulding sprue was broken off. In all these respects, and also in their calligraphic style, they closely resemble the iron one-cash coins of Fukien - if a well-made and nicely patinated example of the iron coins is placed among them, it is not easy to distinguish it.

These bronze coins appear to have been finished by filing them individually by hand; the file-marks go across the edge rather than around it, and there is no sign of any attempt to remove the sprue scar, which would have been necessary if they were to be finished by turning. One possible explanation for this is that the complete tree was originally hand-finished for preservation as a specimen, and the coins were broken off at a later date.

The coins fall into six types, as shown in the table. The features used to distinguish the types are the position of the sprue scar (when seen from the obverse side) and the size of the reverse characters *fu* and *boo*. Other features are that type F has a significantly broader reverse rim, and type A has a slight difference in the *Hsien* character (the flourish at the end of the downstroke at the lower right corner of *Hsien* is more pronounced). Type A also has fairly distinct weight-range (8.30gm to 9.46gm); all but one of type B fall outside this range, as do C and D.

The preponderance of coins with sprue scars on the left side (16 out of 20) is at first sight difficult to explain, assuming the coins are a random sample; but some trees of Hsien Feng's reign and later reigns were arranged with the coins on one side of the tree upside-down, with the effect that the sprue was in the same position on every coin (see for example lot 62 (Hsien Feng) and lot 65 (Kuang Hsu) in the Spink-Taisei auction 10 (20th and 21st February, 1991).

The discovery of this group of coins raises the following questions:-

* how do these coins relate to the similar iron coins? - were the iron coins an emergency issue of the bronze type, or were the bronze coins produced from the moulds normally used for iron coins?

* the number of coins in the group, and particularly the number of varieties, suggest that this is a common coin-type, but the author has not seen one before or since finding them, nor ever seen one offered in a dealer's list - are they common or scarce? (News of other specimens please to Helen Wang, Curator of Far Eastern Coins at the British Museum.)

Type	Quantity	Weights (grammes)	Sprue	FU and BOO
A	10	8.30 8.31 8.41 8.74 8.78 8.78 8.92 9.03 9.08 9.46	○	Large
B	5	6.93 7.64 7.82 7.83 8.60	○	Smaller
C	2	7.23 7.27	○	As B
D	1	7.89	○	As B
E	1	9.27	○	As B, but FU slightly narrower
F	1	8.79	○	Smallest

BRONZE
Type A



Average weight 8.78 g.

BRONZE
Type B



Average weight 7.76 g.

IRON



Weight 7.33g.

ANNAM - A FIRST APPROACH

Bob Domrow

In November 1994, I toured Vietnam for three weeks on the Reunification Express. Although there was much to do and see - highlights included the Caodai Great Temple at Tayninh and the transit of Haivan by minibus (the railway, which avoids this high pass by extensive tunnelling, had been flash-flooded) - the tour was casual enough to let me play truant occasionally to hunt for cash coins.

The currency in circulation is entirely paper (D200-50,000), and, at 11,000 to the U.S. \$, it is easy to become a millionaire.

Hanoi: Along Hang Gai and Hang Khay, many dealers in curios, embroidery, watches, whatever, have a saucer or tray of coins somewhere. These are nothing special, but one lady, on realising I could read the reign-names, put aside a few tired Nguyen cash and sent out for an album of c. 50 better pieces, each fully labelled (with 'nien-hieu' amusingly rendered by 'nickname'). I took 18 from Nguyen back to Dinh; two of these proved to be Chinese (Thierry C102, 124).

Another lady had c. 150 cash on a wire, mostly Nguyen, a few Tayson, one or two Canh Hung, and again nothing special. I took four Nguyen.

These two, and a third young lady, had especially nice North Sung cash with dark characters and rims contrasted against palely green-dusted fields (in one case sorted by reign-names and script variants), which may well have come from a land-hoard (say 600 pieces seen). I took 158; one of these is certainly a Japanese trade copy of Yuan Feng (Thierry J2-4, variants that my Singapore dealer of 25 years has also habitually labelled 'Annam').

Admittedly, I have examined this lot only cursorily, but its uniform appearance and wide range of types argue for regular N. Sung coins rather than trade copies (wherever cast). Vietnamese make light of the point, my question 'Are these Chinese, not Vietnamese?' being as often met with 'Yes, used in Vietnam', as 'No, made for Vietnam'. So they happily write any Chinese nien-hao in Vietnamese quocnhu.

I quickly gave up looking at the ubiquitous fake 60-cash pieces (both pictorial and literary reverses), but left a F/VG Canh Thinh/dragon & two carp in favour of the two I already have (ex France via UK.).

Hue: I learnt here why many Annamese cash are so dark and unprepossessing. It rained the day we visited some Nguyen tombs, and, on later checking the souvenir stalls, I found the coins, small bronzes etc. are left out in the wet to dry in their own good time. but I couldn't resist the exotic provenances of two large Minh Mang and one small Tu Duc/plain from beside their own tombs.

Nothing at the citadel but a few cash glued to printed folders (these are to be had everywhere in Vietnam, but the reign-names and even dynasties are often wrong). 'Nothing', of course, excludes the Nine Dynastic Bronze Urns - they deserve the capitals, but, sadly, the guide currently on sale falls well short of Schroeder. In town, along the northern half of Le Loi, are several antique shops with a few coins, and an art gallery which sent out for a string of c. 200 cash (mostly Nguyen and 'Sung', dark and worn).

Danang: We stopped here only to visit the Cham Museum. Near its gate, a few corroded modern aluminium coins, and a reasonable, if dark, Ho Chi Minh portrait 2 dong (1946). Among a wide variety of tatty militaria, numerous identity-discs and cigarette-lighters, the latter engraved with doggerel ranging from the cynical to the obscene. Word is that they are mostly fake, the good ones having been bought by American dealers. Nothing purchased.

Hoi-an (Faifo): Near the Japanese Bridge and along Tran Phu, many shops have encrusted porcelain and corroded Sung cash from wrecked junks. Indeed, one young man suggested my N. Sung lot from Hanoi were 'new', but I doubt it - more likely, he was hinting I should buy his salvaged pieces. Also a fair bit of tired Nguyen copper, including one VG/G Canh Thinh/dragon & two carp. Fakes seen only here: trong bao of Quang Trung and Ham Nghi, both at the same shop as a fake Tu Duc/eight characters. I bought one small Tu Duc/luc van.

Nhatrang: I was directed to the streets between Quang Trung and Dam Market, and found a few flea-market stalls selling hardware, electrical goods etc. One lady had a string each of small Minh Mang, still smaller Minh Mang trade copies, and F.I.C. minors. A watch-maker on Thong Nhat changed my battery and sent out for a string of orange-brown uncirculated 1939 F.I.C. cents. Nothing purchased.

Cuchi: Former VC run the stalls here, and visitors of whatever stripe are expected to pay for the militaria on sale (pith-helmets, badges, light ordnance etc.). Nothing purchased.

Saigon: Lonely Planet's 'Vietnam' is correct that a stall to the right of (but inside) the main G.P.O. door sells coins: from D44,000 for a folder of 35 (Annam, F.I.C., Vietnam), to D990,000 for an album of c. 120 cash (Annam, China). But if a stamp-and-coin market ever operated at Nguyen Du and Dong Yhoi (13 on their map), it is now moribund and one block to the east at Hai Ba Trung. I went there one morning, but found only half-a-dozen stalls selling stationery. On showing the two sample cash I always carry in my pocket, a young lady, indicating I should return to her stall, said 'Sunday. Sunday? Non. Monday. Morning'. I came back Sunday morning, but nothing. Monday morning, she unceremoniously awoke an old man sleeping in a deck-chair to say the foreigner had come back. But, while he had only the usual folders of coins, he did show me an album of F.I.C. notes that I'm sure would have interested a specialist.

The southern half of Dong Khoi, and the first 10-20 yards of its cross-streets, have numerous souvenir shops. King Street it is not, but it is the best range of numismatic material Vietnam has on offer. At one shop, I bought eight out of c. 200 older small cash, not a few of them in better grades. The owner's card was the only one I saw that described his business as numismatic. He also had one of the two Krause & Mishlers I saw in Vietnam, Fermar and a photocopy of Toda's original.

This latter confirmed a long-held suspicion that the original pages were short, and had been made up into long ones in the reprint (East Asia Journal). I accordingly noted the first line of each original page, hoping to repage the reprint when I returned home. But there proved to be no simple concordance. The original page numbers begin by marking off equal lengths of the reprinted text, but the lengths so marked off soon become longer, until consecutive original pp. 92-93 start more than one reprint page apart (43, 45). This trend accelerates until consecutive original pp. 101-102 start 10 reprint pages apart (53, 63). One then exceeds the speed of light and has to go backwards, original p. 103 starting just after original p. 93 (both on reprint p. 45); and so on until original p. 113 starts just after original p. 102 (reprint pp. 64, 63). In short, on pp. 45-64 of the reprint, the original pages start in two separate runs, pp. 93-102 being irregularly intermingled with pp. 103-113. Lesser interminglings occur within three blocks of later pages.

What has happened? Not only has page length been increased, but individual pages have been cut into slips, and the slips rearranged to bring each king and his coins together, with the result that one reprint page may be made up of bits of widely separated original pages, e.g. pp. 45-47 are seemingly made up of 11 pieces from pp. 93, 103, 93, 103, 104, 93, 94 (in toto), 95, 104, 154 and 155, thereby completely white-anting Toda's integrity. But the reprint is in crowded company, only recent French work having refused the soft option of taking the last numismatic chopper out once a tolerable cost had been found. In summary, three of the 33 pieces I added to my collection were wholly new to it (Dai Binh hung bao T-, Hong Thuan thong bao T532, Tu Duc thong bao/luc van T1769). Several were assigned T-numbers, but are clearly larger/smaller to the eye (+/- 1 mm or more). The balance were chosen for their condition or simply their provenance: Annam. My three albums now hold:-

Early dynasties	103 incl. 25 duplicates
Tayson, Nguye	82 incl. 25 duplicates
<u>Trade copies, Uncertain</u>	<u>92 incl. 14 duplicates</u>
Totals	277 incl. 64 duplicates.

Do not go to Vietnam for world coins, or even French colonial. Apart from the leavings of tourists, base-metal minors and small silver are common enough, but worn, large silver coins, especially piastres de commerce, are virtually all fake. The cash are likewise mostly in poorer grades. Among the Nguyen, only two rulers are common: I could have bought 2,000 Minh Mang (mostly small module and trade copies), and 200 Thanh Thai. Not counting coins glued to folders, 20 each of Gia Long, Thieu Tri, Tu Duc and Khai Dinh; a few Dong Khanh, Duy Tan and Bao Dai; and no Kien Phuc or Ham Nghi. The two Nguyen silver pieces offered me were holed and not of numismatic grade. Tayson: about 40 in total (Thai Duc, Quang Trung, Canh Thinh). Earlier dynasties: a sprinkling from throughout the series. In short, World War II, the Vietnam War and the silver boom have all taken their toll, and only the dregs are left. Anyone with a fair collection of Annamese cash should rejoice, for he will add to it only with difficulty.

Will I go back to Vietnam for cash coins? Certainly once, if only to be sure I've not missed something - for if there is a market for premium material or any organised numismatic activity there, it is kept low-key. The following will fill out your journey, but contain little numismatic (the first two are in Vietnamese and English, and from Thuan Hoa Publishing House, Hue): Nguyen Dac Xuan & Nghi Huan, 1994, 'A Guide for the Citadel of Hue'. Phan Thuan An, Huu Huan & al., 1993, 'Anything Novel in the Royal Palace of the Nguyen Dynasty?'. Huard & Durand, 1954, 'Connaissance du Viet-Nam', Imprimerie Nationale, Paris, & Ecole Francaise d'Extreme-Orient, Hanoi (even readers without French - some Latin would help - will find the original more intelligible than an 'English version' by Vu Thien Kim, n.d., 'Viet-Nam, Civilization and Culture', same publishers). Try also Greene, Grey and Proffitt's novels, Karnow's history and Snepp's documentary.

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Michael Mitchiner has sent some comments on LC Gupta's article *A unique copper coin of Kanishka* in Newsletter 144. He says that the small Kushan copper coins with the enthroned king on the obverse are rare but not as rare as the article suggests. Five specimens were published in *The ancient and classical world* (nos. 3264 to 3268). They all show Mao on the reverse, whereas Guptas's coin has Siva. Dr Mitchiner attributed these coins to Huvishka rather than Kanishka. None have adequate inscriptions for a definite attribution. The enthroned king obverse design remained in occasional use after this period; there are some small copper coins of Vasu with this obverse (Ancient and Classical nos. 5368-69).

It is hoped to publish an additional article on this subject by Joe Cribb in the next newsletter.

Auction News

Classic Numismatic Group sale 36 to be held on 6 December 1995 in conjunction with the New York International will include the Fred B. Shore collection of Parthian coins and the "Araratian Collection" of Armenian coins. The catalogue (order it as item #CNG36) can be obtained from Classical Numismatic Group, Inc., Post Office Box 479, Lancaster, Pennsylvania 17608-0479, USA or Seaby Coins, 14 Old Bond Street, London W1X 3DB, UK for \$15 or £10 respectively.

Commemorative medals often serve to remind us of important historical events. Dr Rothkopf has sent some illustrations of medals relating to relations between Europe and the oriental world. These and others can form the basis of interesting articles on the medals themselves, their engravers and producers, and the events depicted. Your editor would welcome any such articles for publication.

Medals 1 and 2 relate to Algerian pirates who, under Turkish sovereignty, attacked the French and their fleet in the Mediterranean Sea; medals 3 and 4 refer to the alliances between the Sultan of the Ottoman Empire and European countries in 1688 and 1855.

1. Ae 46mm. Antichristian alliance; four rulers before altar, 1688.

2. Tin 54mm. King Louis XIV accepts African submission, 1684

3. Ae 70mm. The French destroy Algerian fleet in Turkish waters, 1681

4. Ae 37mm. Alliance during the Crimean War 1855-56. Queen Victoria, Napoleon III, Sultan Abdul Mejid.



1



2



3



4

Help Needed

Can anyone assist your editor with the identification of this Iraqi medal of 1968?

