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Studying coin related objects and redefining paranumismatics

Lyce Jankowski

► **To cite this version:**

Lyce Jankowski. Studying coin related objects and redefining paranumismatics. XV International Numismatic Congress Taormina 2015, Sep 2015, Taormina, Italy. hal-02302387

HAL Id: hal-02302387

<https://hal.science/hal-02302387>

Submitted on 1 Oct 2019

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XV INTERNATIONAL NUMISMATIC CONGRESS
TAORMINA 2015
PROCEEDINGS

I

Edited by
Maria Caccamo Caltabiano

Coeditors

Benedetto Carroccio, Daniele Castrizio, Mariangela Puglisi, Grazia Salamone



Roma - Messina
2017



Printed with the financial contribution of the International Numismatic Council and the Organizing Committee of the XV International Numismatic Congress -Taormina 2015, Chairs of Ancient and Medieval Numismatics - University of Messina.

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Printed in Italy

2017 - Arbor Sapientiae Editore S.r.l.
Via Bernardo Barbiellini Amidei, 80
00168 Roma (Italia) - tel. 06 87567202
www.arborsapientiae.com
info@arborsapientiae.com
redazione@arborsapientiae.com
ISBN: 978-88-94820-31-7

LYCE JANKOWSKI

Studying coin related objects and redefining parnumismatics

Besides coins, any coin cabinet has a number of other artefacts - most of them related to coins, such as ancient coin boxes, imitations of coins, old teaching or exhibiting panels, rubbings, photographs, handwritten tickets... Some of these items are written documents and could therefore be transferred to archives. It is usually agreed to keep some documents, coin tickets for instance, next to the coin they relate to. However, there is no common policy concerning the various types of documents, such as rubbings or coin catalogues. As a consequence, usage varies a lot from one institution to another. How can we fix the limit between the documents or objects that need to be kept with the coins and those that do not? This paper will try to address more broadly the question of which objects fall under the scope of numismatics, which do not and will focus on objects that are not proper coins but coin-related items. There is no generally accepted term to designate these items. The word *paranumismatica* (on the edge of numismatics) is the more suitable and will be used in the article.

There is no common consent though on the definition of *paranumismatica*, which had been rather used as an umbrella term. *The First dictionary of paranumismatica* defined it in the restrictive way of “any coin-like object which is not a coin, produced in metal, plastic, etc., normally unofficial and bearing an inscription either with, or without a value” (Edge 1991, p. xi). This definition includes tokens, medals, tallies, jetons, which are also considered to be proper *numismatica*¹. *The Dictionary of English Numismatic terms* excludes tokens and medals in its definition as: “A modern term for the study and collecting of materials such as play-money or ‘model’ coins, casino chips, wooden ‘coins’ or flats, elongated coins, silver ‘bars’, telephone cards, stock certificates and bonds, and the like, that may be somewhat similar to coins or banknotes but were not officially issued by government authority and are not included in one of the long-standing accepted categories of coins, tokens, banknotes, historical medals and war medals” (Manville, p. 182). This paper aims to propose another definition based on some of the material that is to be found in the Heberden Coin Room of the Ashmolean Museum, Oxford.

¹ The *Dictionnaire de numismatique* describes ‘Numismatique’ as the «science qui traite de la description et de l’histoire des monnaies, médailles, jetons, méreaux, papier-monnaie et tout autre moyen d’échange» (Amandry 2011, p. 412).

Many objects may be coin related and are likely to be associated to a coin collection. For instance, the collection of East Asian coins of John Reilly² that was donated to the American Numismatic Society (ANS) in 1937 included coins but also numismatic books and objects that he considered related to coinage. His collection counted 27,151 coins (including charms, tallies, gambling tokens and paper money), the objects numbered up to 500. These objects were works of art and antiques such as for example a weighting scale, a sword *tsuba*, figures, carvings and jars with coin designs³. Were these objects of any numismatic interest? We can doubt that John Reilly himself would have considered them as part of numismatics. They were gathered through a more general interest for coin representation, and coin usage in East Asia. The ANS eventually decided to return them to the family. Storage would have come into consideration, but we can also assume that curators were not comfortable with the great variety of material involved and the conservation issues related.

In the author’s experience, the question of the numismatic significance of an object is a recurring issue. Should a coin imitation be kept in a coin collection? Can we dispose of vintage coin boxes? These were the questions that the author had to answer when beginning to rearrange the East Asian coin collection at the Heberden Coin Room in the Ashmolean museum. Three objects from this collection will be presented: a lacquer box used as a coin cabinet, an ingot imitation, and a coin catalogue, and their relevance to numismatic studies will then be discussed.

1. Lacquer box

One of the lacquer boxes kept in the Heberden Coin Room is a Japanese stack of fourteen lacquer trays (*jubako*). It is a red lacquer over wood (made with the *kawari nuri*

² John Reilly, Jr. (1876–1931) was an American collector of East Asian coins and a benefactor of the American Numismatic Society. He was described as “an omnivorous collector of everything an anything in any way related to Far Eastern numismatics” (Bowker 1940, p. 231).

³ The objects are listed in the ‘List of the deed’ (ANS archives). Are to be found 4 large book-cases, 1 bronze jardiniere, 4 coin panels, 1 wooden box, 1 pottery pagoda, 3 lacquer boxes, 9 wood signs, 3 *kakemono* with characters, 1 *kakemono* with two figures, 2 lacquer trays, 6 bronze ornaments, 1 wooden box, 1 Korean weighing machine, 3 brass money signs, etc.

technique). Each tray is layered with a red silk and provides twenty-eight inserts. The box was used as a coin cabinet, but cannot be used anymore (for reason of conservation and practicality) and we can ask ourselves if it has to be kept or not in a coin room. One can argue that being a useless object, it takes a much-needed space. It could be transferred either to a department of Asian art or of decorative arts. But such an object is of little interest for those because it has no real artistic value⁴: the technique is quite common, the design too.

The coins contained in that box belonged to Kutsuki Masatsuna 朽木 昌綱 (1750–1802), daimyo of Fukushiyama in Tanba province, also known as the Tamba prince⁵. Kutsuki Masatsuna was a polymath with a personal interest for numismatics. He wrote the first book in Japan devoted to non East Asian coins, the *Seiyō senpu* 西洋錢譜 [Account of Western Coins] in 1787. This book included European coins and medals that he had collected, thanks to a Dutch friend, the Japanologist Isaac Titsingh (1745–1812)⁶. Kutsuki Masatsuna was one of the most prominent numismatists in Japanese history. His East Asian coins collected in Japan in the late 18th century are a first hand material⁷. This box is a testimony of what a coin cabinet could be in Japan in the end of 18th century. The structure with the inserts has been inspired by European examples of coin cabinets, but the box itself is inherently Japanese in its design (stacked trays) and materials (lacquer and silk). It reflects the personality of a collector, who was Japanese but strongly curious of Europe at a time, when Japan was closed to foreign contacts. This coin cabinet even useless today is part of the collection and should be valued as such. It does not prove relevant for the study of the coins of Kutsuki's collection but is of great importance when it comes to studying the history of coin collecting.

2. Ingot imitation

Among other objects that are not proper coins, the Heberden Coin Room accommodates two impressive mock-up ingots. One is an imitation of a gold ingot mounted on a wooden board. It dates back to the end of 19th century and was acquired by a British collector,

George Uvedale Price (1853–1929)⁸. This is not a forgery for its purpose is not to deceive anyone. It represents a store ingot for military emergency use, a type of ingots that were first produced by Toyotomi Hideyoshi 豊臣秀吉 (1537–1598), followed by the Togukawa shogunate. According to the accompanying label, these gold ingots were made with a proportion of four fifth gold and one fifth of silver, weighting 43,350 *momme* – ca.165 kg. None of these ingots having survived, the mock-up specimen of the Ashmolean fills the lack of material. It must be considered as an equivalent to the electrotype copies of coins and antiquities that were produced for museum display and for private collectors.

The mint museum of Osaka has its own imitation exhibited – it is a good didactic object and impressive enough for display. It is an imitation, but still relevant for Japanese numismatics for it gives shape to an object that would be difficult to imagine.

3. Catalogue

The last example is a catalogue of 'Chinese coins' composed of several volumes bound together in the manner of a Chinese book. It is a manuscript written in 1893 by Christopher Gardner (1842–1914), a coin collector and British diplomat⁹. The first volume includes a preface, a presentation of "Races inhabiting the Chinese empire", an "History of China", and some "Chronological tables"¹⁰. The second volume is a "Description of coins in the collection"¹¹. The third and the following volumes have been dismantled but contains coins stitched on the manuscripts, next to a rubbing of their reverse or to a duplicate. Various plates of rubbings taken from coins or charms have been added at the end.

This manuscript is a mixed media object: paper document/coins/ rubbings. It is also a protean text being both a monograph and a catalogue of coins. Because of its nature, this object has been a problem for conservation and storage. Some attempts have been made to separate the coins from the manuscript (in order to store them). This logic takes into account the identity of the material: coins are to be stored in the coin room and paper in the archives. But this manuscript is an artifact in itself: it is an object that has been created by a collector using different media. Removing the coins alters or deletes its overall meaning, because this very collection was considered as a whole. Each coin

⁴ Coin cabinets are to be found in decorative arts museums. In 2014, the Victoria and Albert Museum, London, was successful in securing £534,000 through a public appeal to purchase a medal cabinet (W.8:1,2-2014) probably designed by Charles Percier (1764–1838) and made by Martin Guillaume Biennais (1764–1843). In that case, materials and craftsmanship were both of highest quality and most of the coin cabinets do not approach that level.

⁵ The provenance of the collection was sourced by Helen Wang (Sakuraki-Wang-Kornicki 2010, p. 14).

⁶ Kutsuki Masatsuna did publish several books on numismatics, the most famous being the *Wakan kokon senkakan* 和漢古今泉貨鑑 [Album of Chinese and Japanese coins old and new] in 1798. His correspondence with Isaac Titsingh had been published (Lequin 1992).

⁷ The coins illustrate the large scope of material available for collection in Japan at that period, including Japanese, Chinese and Vietnamese coins - both official and unofficial.

⁸ Little if nothing is known of the collector: he must have lived in Amoy (today's Xiamen, on the coastal province of Fujian in China). He donated these ingots along with his collection of coins to the Bodleian library in 1903.

⁹ C. Gardner was the first Western numismatist specializing in Korean coinage (Gardner 1898-1893). His collection of East Asian coins was donated to the Ashmolean Museum in 1947. It included Korean, Chinese, Vietnamese and Japanese coins.

¹⁰ This first volume may be considered as outdated, it's a summary of the knowledge as of the end of 19th century.

¹¹ There is a total of 2,365 coins.

gains its meaning by being in the group not by standing on its own. The sequence of coins illustrates not only a chronology but the state of understanding of Chinese numismatics by a British collector at the very end of 19th century.

In itself this manuscript does not bring anything new to Chinese numismatics because it is now outdated but it is a valuable testimony on the building of knowledge. For example, the author dismantled and recomposed the volumes while compiling his work and added new sheets. It is a testimony of a numismatic work in progress. Through that artifact we can explore the collecting process, and enter a form of archaeology of collecting. The way coins were mounted is much eloquent for the history of the collection. And sometimes, the message of the display is much more important than the coins themselves. That is the reason why the dismantling of this catalogue in order to integrate the coins into the Ashmolean Museum collections was a mistake and should be stopped. There is no defined category into which to place this object made of proper official coins. Although, when looking at East Asian tradition, a diversity of objects made out of coins are to be found: the most usual being swords or chatelaine made of cash coins strung together. These objects have no monetary use, but they reflect the role of coinage in religious practice or social marking.

Conclusion

The term paranumismatics has been so far an umbrella term to designate coin-like objects at the edge of numismatics. However it is simplistic to believe that numismatic studies are only interested in coins, and that other forms of unofficial coinage (such as tokens and jetons) are at the edge of this discipline. Medals, tokens and jetons are part of the numismatic research. Other objects though are of interest for the numismatist, and these are objects related to coins or to coin collections which are meaningful either for numismatics or the history of numismatics. These objects could be divided in three categories: objects made out of coins (or copies of), objects representing one or several coins, and objects accompanying a coin or used to store coins (such

as a coin ticket, a coin cabinet, or in a Chinese context a red envelope). Of course these categories are likely to overlap. We can discuss whether the second category falls under the scope of art history rather than numismatics. We may then have to take into consideration not only what the actual object is but also what the people who created it would have seen in it. The red paper-cut below is a representation of two strings of cash coins. This object was considered not as an imitation, but as a genuine hell string of cash coins. Metal currency is not in use in the afterlife but only paper money according to tradition. It is a currency of ethnographic nature, but still a currency. It has its place in an ethnographic museum, but it also has its place in a numismatic collection. The *paranumismatica* or coin related items are considered much less valuable and interesting than coins. However these objects bring some lights on topics that are not properly numismatics such as history of collecting, or social and religious practice, etc. And because they are coin-related, numismatists are in the best position to understand their value and interest.

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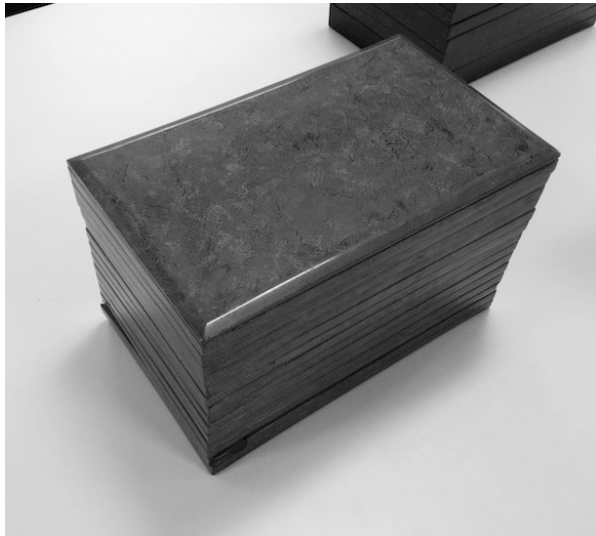


Fig. 1 Coin cabinet, Japan – late Edo period, L. 26 x l.15.5 x H. 16, Ashmolean Museum.



Fig. 2 Coin cabinet (detail), Japan – late Edo period, L. 26 x l.15.5 x H. 16, Ashmolean Museum.



Fig. 3 Gold ingot (imitation) 大法馬金, Japan – end of 19th century, L. 43 x l. 32, Ashmolean Museum.



Fig. 4 Funerary money China, 21st century, l. 44 x L. 74, Ashmolean Museum.

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