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МІДНА МОНЕТА ПРАВИТЕЛЯ АРТЮКІДІВ НАЙМ АЛ-ДІН АЛЬПІ ІЗ ШІСТЬМА КОНТРАМАРКАМИ

A COPPER COIN OF THE ARTUQID RULER NAJM AL-DIN ALPI WITH SIX COUNTERMARKS

Анотація.

Постановка проблеми. У статті проаналізована серія мідних монет правителів династії Артуکیدів Хуссама аль-Діна Тимурташа та його сина Найма аль-Діна Альпі, яка підлягала масовому надкарбуванню протягом усього XII століття. **Наукова новизна.** Автором визначено систему контрамаркування та вперше представлено надкарбування Найм аль-Дін Альпі, нанесене на його власні монети шість разів.

Артукиди були туркменською династією, яка правила у Східній Анатолії, Північній Сирії та Північному Іраку в XI та XII століттях. Правителі Артуکیدів розглядали державу як спільну власність членів династії. Існували три гілки цієї династії: Артукиди Гісн Кайфи та Амїда, Харртперта та Мардіна. Засновником гілки Артуکیدів у Мардіні був другий син Амїра Артука, Найм аль-Дін Іл-Газі, який втік із Єрусалиму 489 року місячної Хіджри (1096 р. н.е.). Разом із братом Муїном аль-Діном Сукманом він служив Великим Сельджукам до 502 року місячної Хіджри (1108–1109 рр.). У його володіння було віддано важливе місто Мардін. Коли губернатор Алеппо помер, Найм аль-Дін Іл-Газі також отримав і це місто, але передав його своєму синові Хусаму аль-Діну Тимурташу.

Сельджукський правитель Іраку Абул-Касим Махмуд тоді надав Іл-Газі місто Майяфарікін у Джазірі, яке влаштували артикуїди Мардіна, поки воно не було втрачене аюбідами 580 року місячної Хіджри (1184–1185). Після смерті Іл-Газі 516 року місячної Хіджри (1122 р.) його королівство було поділено між трьома спадкоємцями, а Тимурташ утримував Мардін. Його спадкоємцем став єдиний син Найм аль-Дін Альпі у 547 році місячної Хіджри (1152 р.). Царство Артуکیدів Мардін стало найбільшим і найтривалішим, існувало до 812 року місячної Хіджри (1409 р.), після було захоплено Тимуром (Тамерланом), опинившись під контролем Туркмена Кара Коунлу («Чорна вівця»).

Наведено опис «середніх дирхамів» Хуссама аль-Діна Тимурташа і Найма аль-Діна Альпі. Однією з відомих проблем у серії монет «Артукиди Мардіна» залишається проблема контрамаркування мідних дирхамів Хуссама аль-Діна Тимурташа та його сина Найма аль-Діна Альпі. При початку правління Найма аль-Діна Альпі монети його батька продовжували циркулювати. Однак вони невдовзі протистояли Альпі, очевидно, щоб уникнути плутанини.

Ми знаємо про дві контрамарки: «один рядок» та «два рядки», описані Шпенглером та Сайлсом як довільним способом нанесені на аверси дирхамів Тимурташа, іноді обидві – на одній монеті. Цікаво, що контрамарка «один рядок» часто застосовується в тому ж самому місці, що і гравійований прізвищем на монетах Найм аль-Дін Альпі.

Але це було не все, Найм аль-Дін Альпі також без розбору контрамаркував власні монети, – іноді з «одним рядком», іноді з «двома рядками», а іноді обома способами відразу – але завжди на аверсах. Очевидно, легенди реверсу не повинні були спотворюватися. Чому це дивне контрмаркування здійснив Найм аль-Дін Альпі на дирхамах свого батька та на власних монетах? На відміну від інших монет, викарбуваних за правління Хусама аль-Діна Тимурташа та Найм аль-Дін Альпі, контрмарки застосовувалися виключно для цього типу монети. Як уже згадувалося, контрмарки Найм аль-Дін Альпі на монетах Хусама аль-Діна Тимурташа могли бути використані з метою уникнути плутанини між монетами батька і сина. Контрмарка власних монет Найм аль-Дін Альпі могла мати ще дві причини:

Коротша контрмарка «один рядок» із прізвищем Найм аль-Дін Альпі часто наносилася поруч із гравірованим прізвищем на шиї. В результаті контрмаркування прізвище Найм аль-Дін Альпі було більш очевидним.

У 1875 р. Лейн-Пул припустив, що контрмарка «двох ліній» з новою назвою Малік Діярбакр (князь Діярбакр) послужила популяризації розширення його володіння на Північ.

Висновки. Найм аль-Дін Альпі широко використовував контрмарки, щоб відмежувати себе від свого батька та досягти найбільшої можливої популярності через монети як носія власного імені. Про це свідчить і той факт, що старі візантійські монети, які циркулювали у пануванні Найм аль-Дін Альпі, були відзначені проти його імені «пajт».

Ключові слова: Артукіди, Східна Анатолія, Північна Сирія, Північний Ірак, Найм-ал-Дін Альпі, мідне карбування, контрамаркування.

Summary.

Scope of the study. A specific series of copper coins of the Artuqid rulers Hussam al-Din Timurtash and his son Najm al-Din Alpi were extensively countermarked during the twelfth century. **The scientific novelty** The author discusses this system of countermarking and presents a countermark naming Najm al-Din Alpi, which was applied six times on his own coins.

The Artuqids were a Turkmen dynasty that ruled in Eastern Anatolia, Northern Syria and Northern Iraq in the eleventh and twelfth centuries. On Il-Ghazi's death in 516 (1122) his kingdom was divided among three heirs, with Timurtash retaining Mardin. He was succeeded by his only son Najm al-Din Alpi in 547 (1152), and the Artuqid kingdom of Mardin became the largest and most enduring, lasting until 812 (1409), when it was seized by Timur (Tamerlane) and later controlled by the Qara Qoyunlu ('Black Sheep') Turkmen.

The description of the 'copper dirhams' of Husam al-Din Timurtash and Najm al-Din Alpi are given.

One of the well-known problems in the series of the Artuqids of Mardin is the countermarking of the copper dirhams of Husam al-Din Timurtash and his son Najm al-Din Alpi. During the early part of the reign of Najm al-Din Alpi, the coins of his father continued to circulate. However, they were soon countermarked by Alpi, evidently to avoid confusion.

We know of two countermarks, with 'one line' or with 'two lines' randomly applied on the obverses of Timurtash's dirhams, sometimes both on the same coin. Alpi's countermarks on the Timurtash coins could have been used to avoid confusion between the coins of father and son. The reasons of the appearance of the countermarks are described.

Double countermarking did not necessarily occur simultaneously. Apparently, Alpi used the countermarks extensively to differentiate himself from his father and to achieve the greatest

possible popularity through the medium of coin. This is also shown by the fact that the old Byzantine coins circulating in Alpi's dominions were countermarked with his laqab 'najm'.

Keywords: Artuqid, Eastern Anatolia, Northern Syria and Northern Iraq, Najm al-Din Alpi, copper coinage, countermarks.

The main material. *A short historical introduction.* The Artuqids were a Turkmen dynasty that ruled in Eastern Anatolia, Northern Syria and Northern Iraq in the eleventh and twelfth centuries. The Artuqid rulers viewed the state as the common property of the dynasty members. There were three branches of this dynasty: The Artuqids of Hisn Kayfa and Amid, of Khartpert and of Mardin.

The founder of the Artuqid branch in Mardin was the second son of the Amir Artuq, Najm al-Din Il-Ghazi, who fled Jerusalem in 489 H (1096 AD) with his brother Mu'in al-Din Sukman I.¹ He served under the Great Seljuqs, and by 502 (1108-1109) came into possession of the important city of Mardin. When the governor of Aleppo died he received that city as well, but handed it over to his son Husam al-Din Timurtash.

The Seljuq ruler of Iraq, Abu'l-Qasim Mahmud, then awarded Il-Ghazi the city of Mayyafariqin, in the Jazira, which the Artuqids of Mardin held until it was lost to the Ayyubids in 580 (1184–1185). On Il-Ghazi's death in 516 (1122) his kingdom was divided among three heirs, with Timurtash retaining Mardin. He was succeeded by his only son Najm al-Din Alpi in 547 (1152), and the Artuqid kingdom of Mardin became the largest and most enduring, lasting until 812 (1409), when it was seized by Timur (Tamerlane) and later controlled by the Qara Qoyunlu ('Black Sheep') Turkmen.²

A 'copper dirham'³ of Husam al-Din Timurtash (Fig. 1).

Timurtash struck coins with a diademed, long-haired male head to the right in the style of the Seleucid king Antiochos VII (138–129 BC). The legend on the reverse reads in kufic script: *al-malik al-'ālim al-'ādil Ḥusām al-dīn/Timurtāsh bin/Īlghāzī/bin Artuq* (The wise sword of the faith king Husam al-Din Timurtash, son of Ilghazi, son of Artuq). At the end of the last line there is the Artuqid tamgha. No mint (presumably Mardin) and no date is given but 542 H is thought to be the first year for this type.⁴

A 'copper dirham' of Najm al-Din Alpi (Fig. 2).

Diademed, long-haired male head to right – the same as the obverses of his father's coins – but with the laqab⁵ *najm al-din* (star of the faith) on the neck. The reverse reads in kufic script: *malik al-umarā/abū'l-muzaffar/Alpī bin/Timurtāsh bin/Īlghāzī/bin Artuq* (prince of the princes, father of victory, Alpi, son of Timurtash, son of Ilghazi, son of Artuq), followed by the Artuqid tamgha. The mint is presumably Mardin, and the date is assumed to be c. 547–549 H (1152–1154 AD). The laqab is normally engraved into the obverse die so that it looks rather like a countermark, but a few specimens do not show the laqab.⁶

The problem of countermarking. One of the well-known problems in the series of the Artuqids of Mardin is the countermarking of the copper dirhams of Husam al-Din Timurtash and his son Najm al-Din Alpi. During the early part of the reign of Najm al-Din Alpi, the coins of his father continued to circulate. However, they were soon countermarked by Alpi, evidently to avoid confusion.⁷

¹ The brothers were driven away by the Fatamid vizier al-Afḍal Ṣāhanṣāh (author).

² This part of the historical introduction is an excerpt taken from the website of the high quality David collection in Copenhagen – <https://www.davidmus.dk/en/>.

³ 'Dirham' is the designation for silver coins. Because some of the Artuqid copper coins show *al-dirham* in the inscriptions, this term is exceptionally used for all Artuqid coppers – cf. Spengler and Sayles 1992, p. xiv.

⁴ Artuk and Artuk 1971, p. 396 f.; Whelan 2006, p. 76.

⁵ *Laqab* is an honorific or descriptive epithet consisting of a title, surname or nickname.

⁶ Cf. for example Yapı ve Kredi 2009, p. 106, no. 15936.

⁷ Lane Poole 1875, p. 24.

We know of two countermarks, with 'one line' or with 'two lines', drawn by Spengler and Sayles (Fig. 3). These countermarks were randomly applied on the obverses of Timurtash's dirhams, sometimes both on the same coin (Fig. 4). Interestingly the 'one line' countermark often is applied at the same place as the engraved laqab on Alpi's coins. But that was not all; Alpi also indiscriminately countermarked his own coins, sometimes with the 'single line' and sometimes with the 'two line' countermark, and occasionally with both¹ – but always on the obverses. Evidently the legends on the reverses should not be defaced. Why was this strange countermarking carried out by Najm al-Din Alpi on dirhams of his father and on his own coins?

In contrast to the other coins minted under the rule of Timurtash and Alpi, the countermarks were exclusively applied on this coin type. As already mentioned, Alpi's countermarks on the Timurtash coins could have been used to avoid confusion between the coins of father and son. The countermarking of Alpi's own coins could have had two reasons:

The shorter 'one line' countermark with his laqab was often applied next to the engraved laqab on the neck². As a result of the countermarking, Alpi's laqab was more obvious.

And already in 1875 Lane-Poole has assumed that the 'two line' countermark with the new title *Malik Diyārbakr* (prince of Diyarbakr) served to popularize the expansion of his dominion to the North.³

After all, we can assume that the double countermarking did not necessarily occur simultaneously. Apparently, Alpi used the countermarks extensively to differentiate himself from his father and to achieve the greatest possible popularity through the medium of coin. This is also shown by the fact that the old Byzantine coins circulating in Alpi's dominions were countermarked with his laqab 'najm'.⁴

The fact that the image on the obverse was defaced did not seem to matter, as long as the reverses with his title were still legible. And in fact, it seems that the countermarks were applied very carefully, so that the reverses were affected only minimally. Presumably, the damage to the reverse may have been avoided by placing the coin on a block of slightly soft pitch, or even a sheet of soft lead. Finally, there is the coin mentioned in the title of this article (Fig. 6). What may have been the reason for this multiple countermarking? At first glance one must think of an error or a mistake by the mint master. But such careful work seems to have been deliberately done. As already stated, Alpi's 'two line' countermark was usually applied regardless of the appearance of the obverse of his coins. Furthermore Alpi was clearly anxious to use his coins as an advertising medium for political propaganda. It seems obvious to associate the multiple countermarking with this. Should it not be made clear —to all Alpi's old and new subjects — how powerful and successful their ruler was? It cannot be said with certainty until more is known about the historical background and until other similar coins are published.

Acknowledgement

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Selected Bibliography

There is an immense literature on the Artuqid coins, which are very popular among collectors. In order not to overload the footnotes and to give the reader a short overview of the standard literature on Artuqid coinage, some important books and essays are listed below. This literature is not ordered alphabetically, but chronologically. While the older literature essentially dealt with the coins themselves, since the 1990s the focus has been more and more on the

¹ Spengler and Sayles 1992, p. 80: 'We have observed virtually every possible combination of these countermarks on ... coins of Timurtash and Alpi'.

² Spengler and Sayles 1992, p. 80. Unfortunately, despite intensive research in the literature, private collections and www I have not found a picture with the 'one line' countermark on Alpi's coins.

³ Lane-Poole 1875, p. 24. Whelan 2006, p. 88 writes: 'At some point while this type was in circulation he must have assumed or received from the caliph the title 'Malik Diyār Bakr'.

⁴ These countermarks have a different appearance from those discussed here. Cf. Lowick, Bendall and Whitting 1977 discussing the Mardin Hoard.

art-historical or iconographic aspect. Certainly, the work of Estelle Whelan 2006 is the most important available today.

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Illustrations



Figure 1:

Dirham of Husam al-Din Timurtash
(516–547 H / 1122–1152 AD).

CNG auction 73, Sept. 2006, lot 1103, 12,00 g¹

Figure 2:

Dirham of Najm al-Din Alpi
(547–572 H / 1152–1176 AD).

David collection Inv. No. C 150, 14,86 g

¹ Coins illustrated in this article are not shown to scale (usually approximately x1.5). The average diameter of the coins is between 25 and 32 mm.

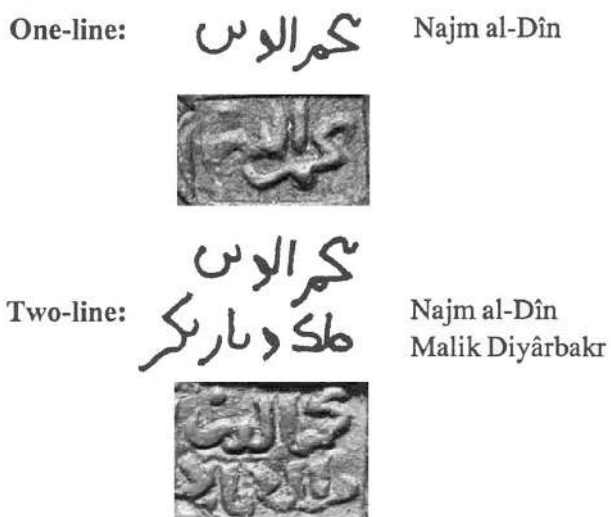


Figure 3:
Drawing of Spengler and Sayles 1992, p. 77 and enlargements of the countermarks.



Figure 4:
Dirhams of Husam al-Din Timurtash with one and with two countermarks of his son Najm al-Din Alpi.
a) CNG auction 97, Sept. 2014, lot 846, 28 mm, 13,46g, 6 h
b) Schulze collection, 28 mm, 11,34g, 5 h



Figure 5:
Dirham of Najm al-Din Alpi with a 'two line' countermark
CNG eAuction 390, February 2017, lot 639, 29 mm, 11,75 g, 6 h



Figure 6:
Dirham of Najm al-Din Alpi with sixfold 'two line' countermark.
Schulze collection, 32,5 x 35,4 mm, 13,36 g, 3h